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25 YEARS

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WITH 8 GREAT PROJECTS

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by Cathy Jakicic

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B&B EXTRA

Subscribers, download your June issue of *B&B Extra* on June 1 at **facetjewelry.com/extra**

Modern baroque bracelet
by Debora Hodoyer

Fairy-tale earrings
by Puca

Floral ringlets bracelet
by Debora Hodoyer

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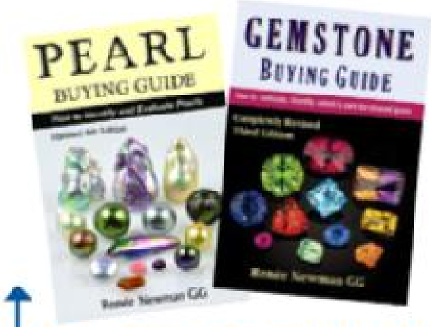
facet
JEWELRY MAKING START TO FINISH

Be sure to visit FacetJewelry.com for projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers!

Want to learn more about Adrienne Gaskell? Check out her five-part series on **Facet** chronicling a Big Kumihimo Adventure that she took in 2016!



Our new columnist, Renée Newman, is the author of several books on gems! Visit **Facet** for a roundup of her titles and an interview with Renée herself.

What do moonstone, alexandrite, and pearls have in common? They have all been designated as birthstones for the month of June! Search for "birthstone" on **Facet** for articles about the properties (and mystical lore) of these stones, and the birthstones for the other eleven months of the year as well.

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Get ready for the big Show

Hi, Beaders! It's Sara, from the Bead&Button Show, here to tell you a little bit about the upcoming 2019 event.

The Show is right around the corner, and every year at this time I get giddy about what's to come: thousands of beaders and jewelry-makers uniting to share the joy of creating and make inspiring jewelry that will last a lifetime.

My absolute favorite part of the Bead&Button Show is witnessing beaders, metalsmiths, and glass artists bring their visions to life in the many project- and technique-based classes throughout the week. This June 2–9 in Milwaukee, Wisconsin, we will look closer at fresh jewelry designs, new techniques, and stunning ideas you can use to make personal keepsakes.

This issue spotlights some of the Show's many instructors, and will give you a feel for the creative possibilities you'll discover in the Bead&Button Show classrooms. The creations featured in this month's "Your work" (p. 20) are all by artists who are teaching at the Show. Ellen Solomons, who is the subject of this issue's artist profile (p. 52), will join us in Milwaukee, too. She'll teach a variety of stunning bead embroidery and dimensional beadwork projects, including her trademark beaded dolls. And, two of the projects you'll find in this issue were designed by teachers: Isabella Lam's "Radiance necklace" (p. 32) and Cynthia Rutledge's "Riveting earrings" (p. 40).

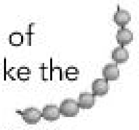
The possibilities at the Bead&Button Show are endless, and the artwork is astonishing. Where else do you get the chance to learn from so many amazing experts in one space? And that's only the beginning! The main event is the Bead&Jewelry Expo on Friday, June 7, through Sunday, June 9, where exhibitors from around the world showcase and sell their supplies, unique jewelry, and designs directly to you in a huge hall bustling with activity.

Check out BeadandButtonShow.com to find classes, plan your visit to the Expo, and discover a world of jewelry-making connections in Milwaukee.

I can't wait to welcome you in person! See you there.

Director of Events, Kalmbach Media

FIND THE BEAD STRAND!



Find the hidden picture of a bead strand (exactly like the one at right), and email us at editor@beadandbutton.com by July 5 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of *Ready, Set, Bead!* by Jane Danley Cruz. Good luck! Congratulations to Mary Werner of Lincoln, NE, and Pat Loveland of Port Charlotte, FL, who didn't find the bead strand in the February issue because it was omitted from the magazine due to a production error! Thanks to all for having a good sense of humor.

Ready, Set, Bead!
25 quick & easy stitching projects
Jane Danley Cruz

Oops! In the April 2019 *Bead&Button* magazine, we accidently left out a detail on p. 31. Please note that the amethyst necklace in Cathy Andrews's "Princess Anne Necklace" requires 8 g of 15º seed beads (Miyuki 4201, Duracoat galvanized silver).

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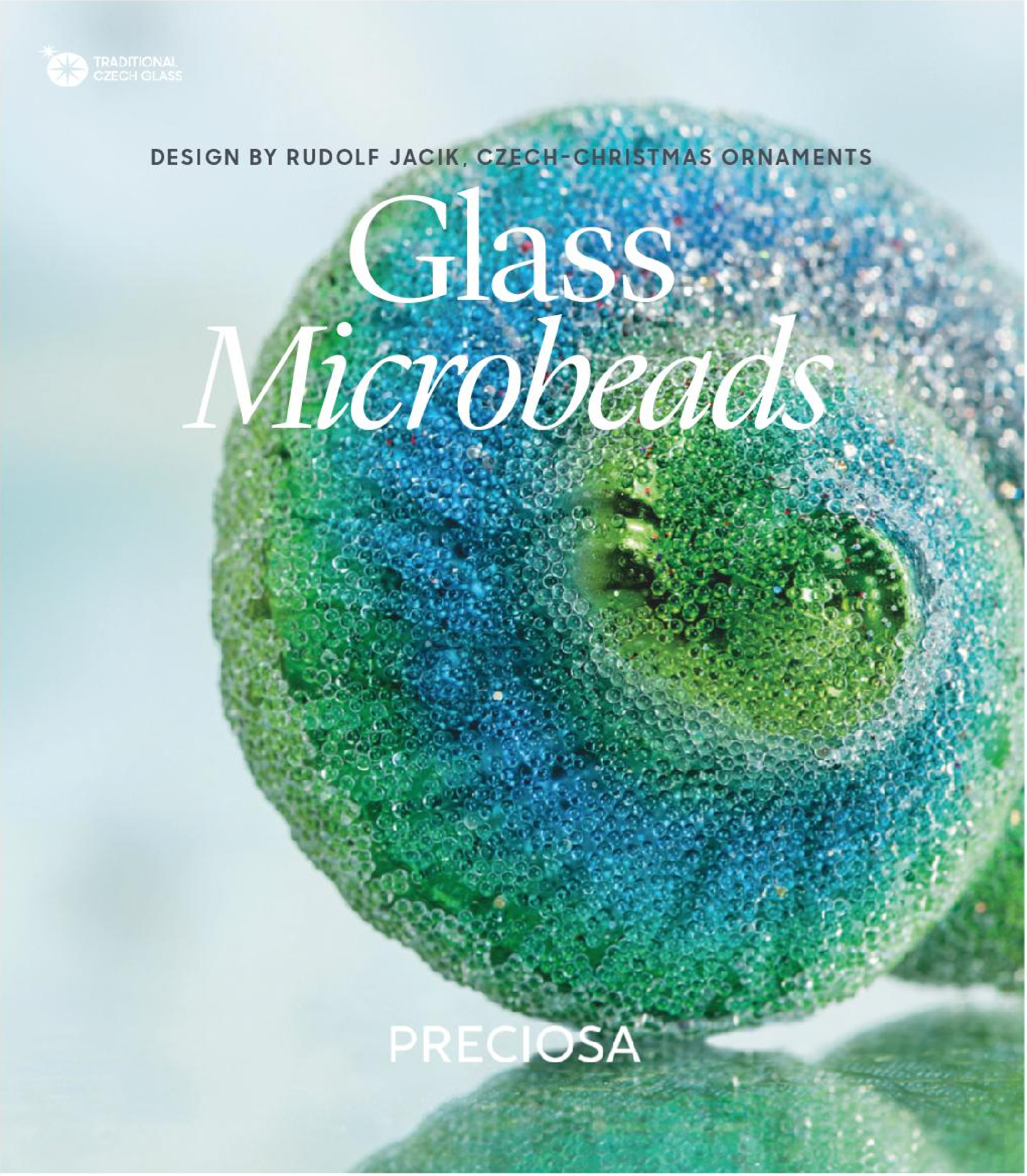
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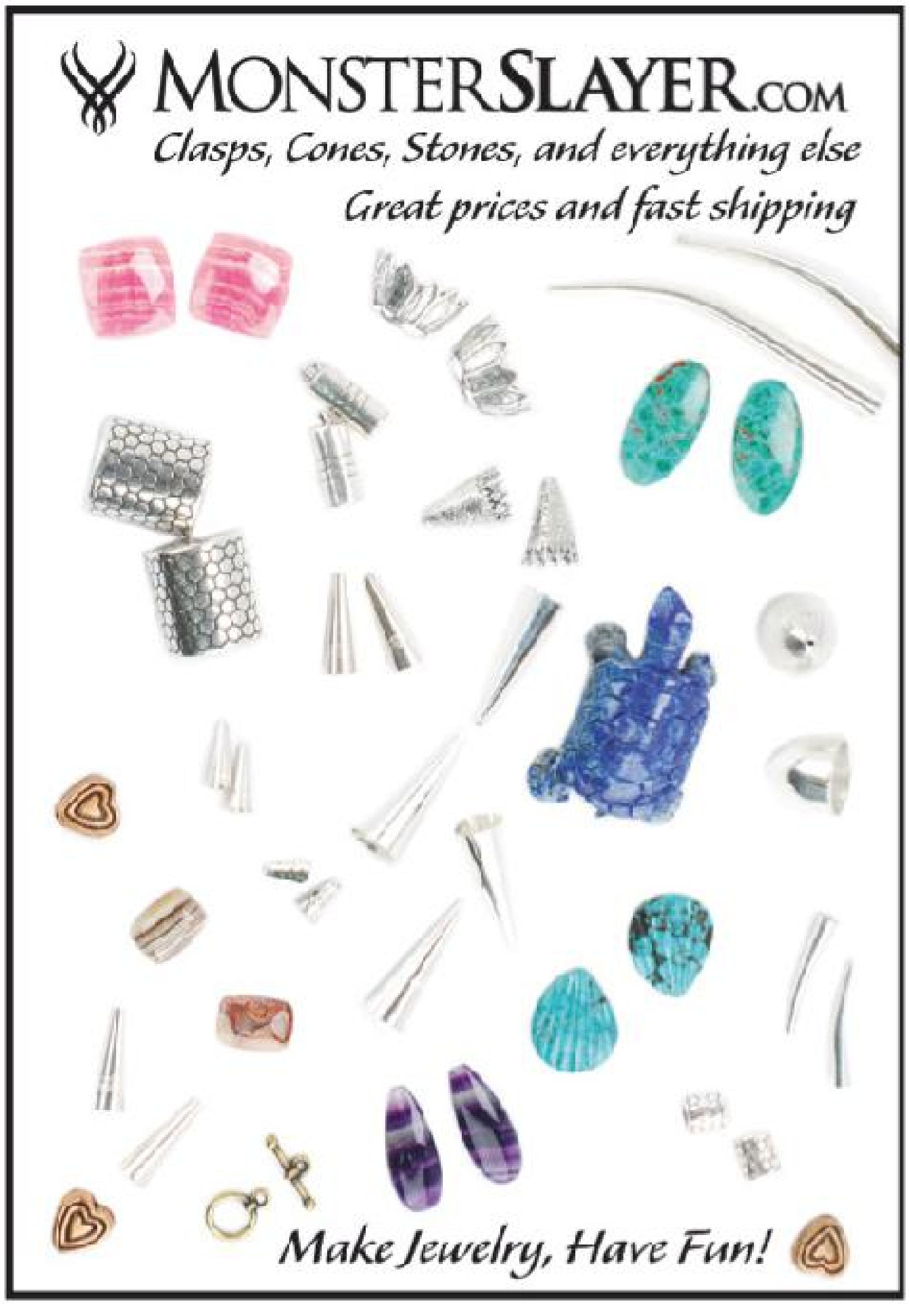

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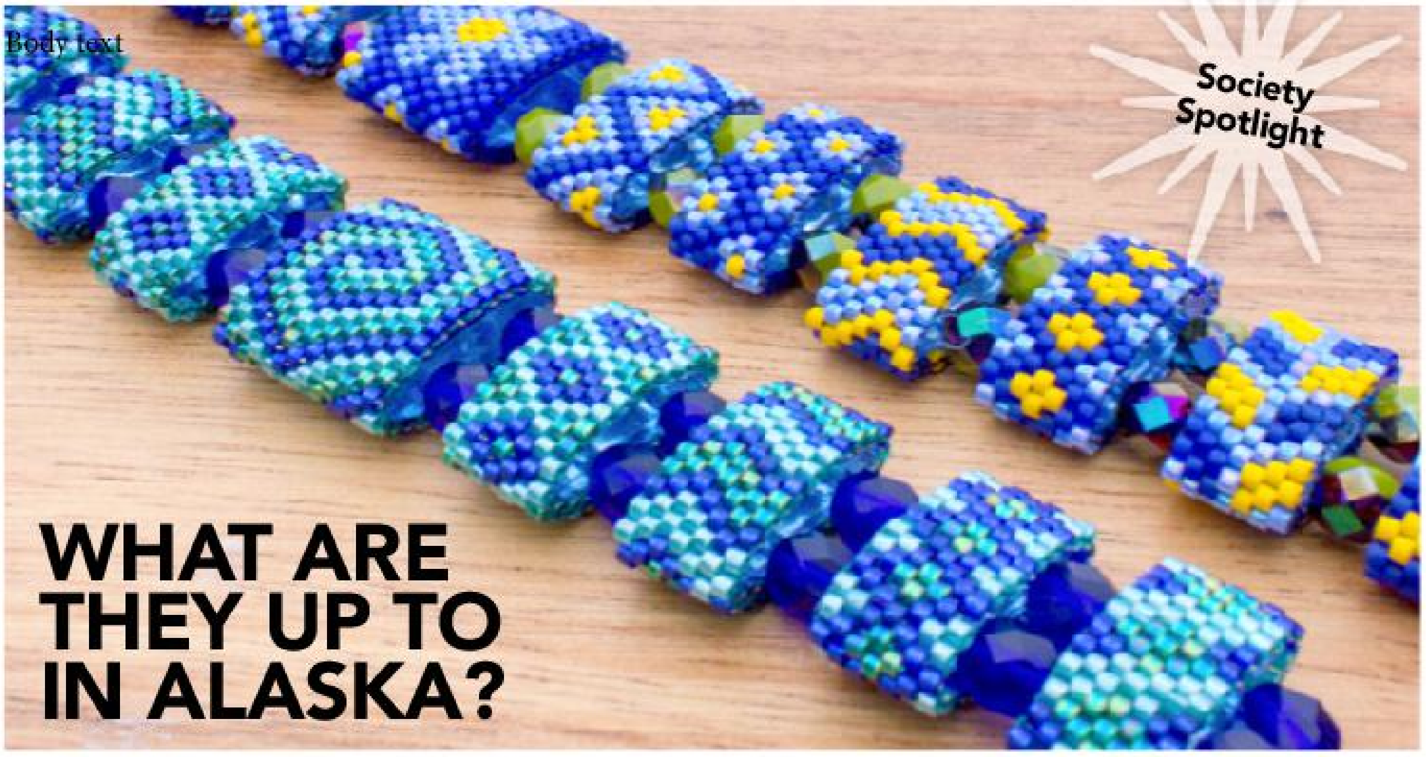
WHAT'S HAPPENING >>



WHAT ARE THEY UP TO IN ALASKA?

Is your bead society as active as Alaska's?

According to the president of the Alaska Beading Society, Estelita Chiles, "Our society jumped on the carrier bead bandwagon and designed Alaska-inspired bracelets." Taking cues from the state flower, the forget-me-not, and the northern lights, members collaborated on writing instructions and making colorful kits. To top off their efforts, they taught a forget-me-not bracelet workshop at the Anchorage Museum last October. "The class was a success! Members had so much fun that they are contemplating a future workshop." The Alaska Beading Society's monthly meetings feature: hands-on demonstrations, bead swaps, trunk shows, guest lectures and workshops, monthly show-and-tell, and an annual charity auction, to name a few activities. Thanks for the inspiration, Alaska!

Since we are sharing *B&B* memories throughout our 25th anniversary, we thought it would be nice to get to know you a little better, too. On Facebook/Bead&Button, we asked:

Q "What is your favorite trend or style that you wish were still popular? Is there something from the past that you would love to try again?"

A The two most popular answers: amulet bags and seed-bead-only projects! We're always looking for original projects like these. If you'd like to submit yours — bring it on! You can learn more at FacetJewelry.com/magazine/about-us/ 2016/04/bead-and-button-submission-guidelines or email editor@beadandbutton.com.

CONNECT IN TAHOE!

Registration is now open for the ultimate, intimate jewelry-making experience: Creative Connections! If you're looking to take your jewelry skills to the next level, consider spending three days with expert instructors in an immersive setting! The technique-driven classes will hone your skills. Plus, the November 2–4 retreat is geared for a great time with both indoor and outdoor activities in the remarkable mountain town of Tahoe City, California. To find out details about the workshops with Adrienne Gaskell, Sherry Serafini, Cindy Kinerson, Robert Lopez, Kieu Pham Gray, and Sarah Thompson, visit **CreativeConnectionsRetreat.com**

EVENTS

MINNESOTA STATE BUTTON SOCIETY SHOW
May 9–11 2019
Bloomington, MN
mnbuttonsociety.com

Diamonds — and Buttons — Are Forever: button judging, silent auction, expert speaker, and more.

BEAD&BUTTON SHOW
June 2–9, 2019
Milwaukee, WI
BeadAndButtonShow.com

Join the weeklong celebration of jewelry, including 600+ classes taught by the experts! Shop the Bead&Jewelry Expo on June 7–9.

A CHATON BY ANY OTHER NAME

We have multiple projects in this issue that call for chatons. Most of us know the term "chaton" as a faceted cabochon that's perfect for bezeling. Did you know that chaton also means kitten in French?

➡ **If you have beading news, tips, or events, send emails to editor© beadandbutton.com, and put "Bead Soup" in the subject line.** Psst: we work four months ahead of the publication date.

what's new?

Look what we found in Tucson!

PRODUCTS

Travel organized with the inspiring new **Bead Board Grande** case (above right) by Kit xChange (25¾" x 14¼" open). It features two gusseted zipper pockets, a back pocket for patterns, and a cushioned-bumper work surface with a tight fit for fewer lost beads. Find it at shopkxc.com.

The **Ogees Seed Beading Design Board** (left) is double-sided, and can be used to design straight- or staggered-row stitches. It accommodates 15° to 8° seed beads. String directly from the board for an off-loom or loomed-project. For more details, visit ogeesseedbeadingdesignboard.com.

InstaNeedle introduces their improved **adhesive tips** (right), which are newly designed to hold up to the strength of the adhesive and not crack over time (with proper cleaning). To purchase InstaNeedle products, visit instaneedle.com.

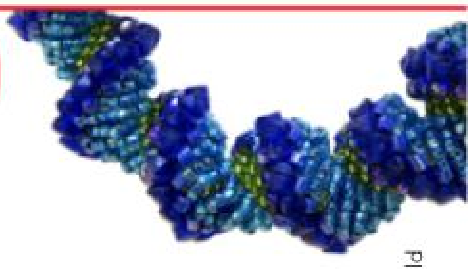
The versatile **Live Wire** (left) by Elka Designs is an all-in-one product. It can be molded to use as a necklace, bracelet, scarf wrap, headband, pendant holder, and much more. Find a variety of colors at elka-designs.com.

Magnify your working distance with Rose Micro Solutions' **2.3x Waterproof Loupe on Half Frame** (right), which can be worn over your existing glasses. These are the lightest flip-up loupes available. Learn more about these and other styles at rosemicrosolutions.myshopify.com.

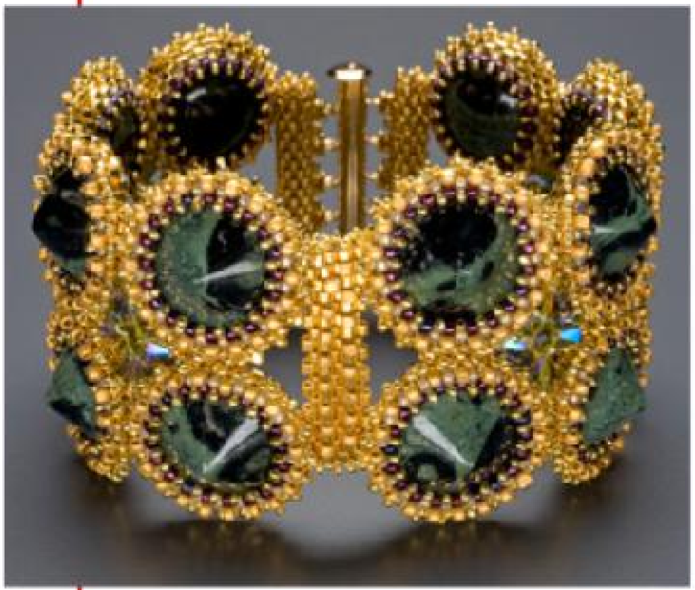
Trends: A nod to the shoulders on which we stand

by Diane Fitzgerald

A WALK DOWN THE MEMORY LANE OF BEADING
PART 4



Earrings by Diane Fitzgerald



Laura McCabe shook up the beading world with her bezeled crystals and stones.

As in fashion, trends in beading come and go. Has anyone made an amulet pouch lately, or a pair of duster earrings? (I've just been informed that duster earrings are back, and flooding Pinterest!)

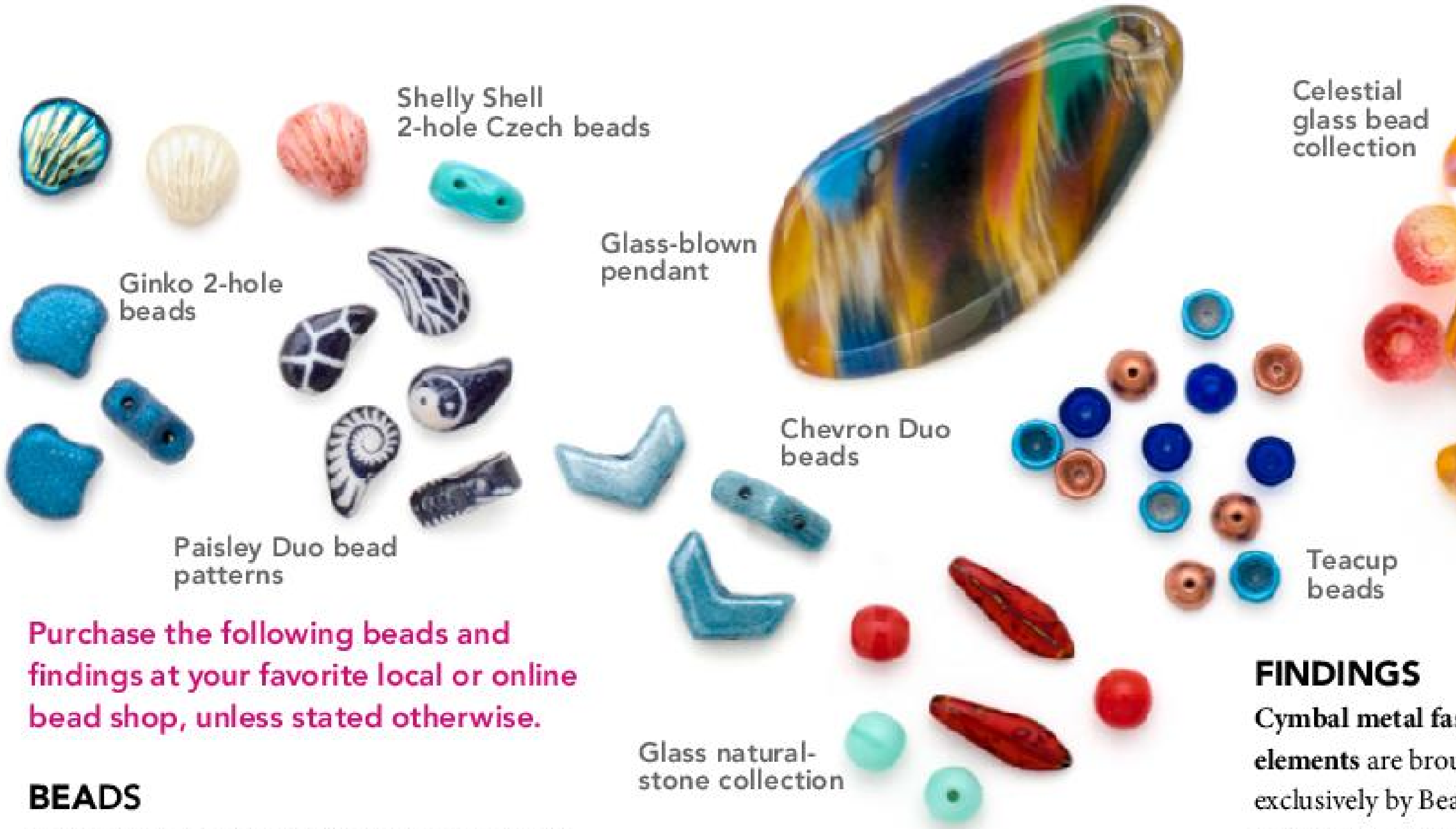
Like life these days, things move quickly. And while we love our seed and cylinder beads, we embrace (at least some of us) the new beads and patterns as well. As the song goes: "Make new friends, but keep the old. One is silver and the other is gold."

Let me tell you some of the highlights of the last 25 years as I recall them.

Waves of innovation

With the beading basics under our belts, we could move on. The Dutch beader, Gineke Root, published *Beaded Jewelry Techniques* in 1996. I recall my excitement at the idea of a simple peyote tube with various size beads and strings of beads — instead of a single bead — making spirals. Look where that went with June Huber's "Twisted Triangle" and all the Cellini spirals!

Then came the crystal craze. Could we ever get enough bling? Beading around rivolis and other stones (without holes) was a breakthrough and patterns abounded. Laura McCabe's *Creating Crystal Jewelry with Swarovski* (Lark Books, 2008) was typical of the many ways to put sparkle in our beading. I wasn't immune to this trend either. When I was invited by Swarovski



Purchase the following beads and findings at your favorite local or online bead shop, unless stated otherwise.

BEADS

Shelly Shell 2-hole Czech beads will have you feeling beachy keen. They measure 8 mm and come in 12 natural and fanciful colors.

Ginko 2-hole beads by Matubo are inspired by the natural curves of the ginkgo leaf. They are 7.5 mm and fit together perfectly side by side.

Check out Beadsmith's **Paisley Duo bead patterns**. Black-and-white designs in seven pattern options will inspire your imagination.

Enjoy the ups and downs of **Chevron Duo beads** by Beadsmith. These 2-hole zig-zags measure 10 x 4 mm and can be used similarly to the AVA bead, with a slightly less dramatic V-shape.

Relish in the ethereal shimmer of Bon Beads **celestial glass bead collection**. Also experience the substantial look of stone without the heft with their **glass natural-stone collection**.

Starman presents their new 2 x 4 mm **Teacup beads** which are cup-shaped and feature a single hole. Use them in stringing or stitching as spacers, bead caps, or embellishments. Cheers to that!

Artist James Christian brings a one-of-a-kind, **glass-blown pendant** created from remnants of glass art. Contact Tilden Stone & Glassworks in care of editor@beadandbutton.com.

FINDINGS

Cymbal metal fashion elements are brought to you exclusively by Beadsmith. Incorporate **bead substitutes** to add a modern metallic touch. Finish your pieces with **bead endings** for a polished and professional look. The elements work with cylinder, round, SuperDuo, GemDuo, Tila, Half Tila, Silky, and Honeycomb beads.

MORE

BEAD SMITH
Deb Moffett-Hall's
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bandas de 17,8 cm

Stretch your imagination with Beadsmith's **Endless Loom Bands** offered in clear and black. They come in 6-, 7-, and 8-in. (15, 18, 20 cm) sizes. Use them as the warp threads on your loom for a simple way to create stretch bracelets.

Japan to teach there, I asked what they wanted me to teach. The response was: "We'd like you to combine crystals with the Zulu beading techniques you've documented." I was flabbergasted, but immediately agreed.

Dimensional movement

Around the same time, a new player in the beading scene emerged. It was Jessica Beels with her "Triangle Pillow Earrings" pattern in *Step by Step Beads* magazine (Spring 2003). I couldn't recall anyone using peyote increases to create an even-sided triangle before that. What this simple idea spawned can only be termed as an explosion. Continuing in this vein, Julia Pretl broke new ground with her book, *Little Boxes* (Quarry Books, 2006), with the increase patterns for not only the triangle, but also the square, pentagon, and hexagon, not to mention the exquisite boxes she formed using these.

I jumped on this bandwagon, and saw the potential for the Platonic solids: tetrahedrons, cubes, octahedrons, dodecahedrons, and icosahedrons. Connecting the flat shapes with connector beads enabled one to make these complex shapes and many, many more. This led to the triangle made with four sides instead of three resulting in what we now call a "warped square."

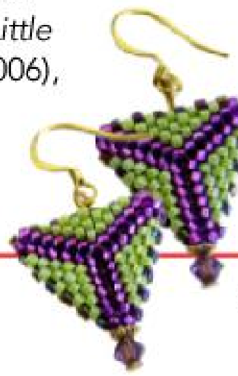
From here, Kate McKinnon took up the torch with her beadwork in *Contemporary Geometric Beading* (Kate McKinnon Design, 2013), which incorporated technical input from MIT physicists, mathematicians, and dedicated beaders. Her enthusiasm and followers rocketed beading into new heights.

Game changer

But that's not all! Along the way, the new multi-hole beads appeared and cried out for our attention. When the Miyuki Tila samples arrived in the mail, I could sense what was to come. I had collected two-hole bead necklaces and beads from the 1920s and 1930s and knew what potential they had. Wholesale bead distributor Starman led the way with Czech pressed beads: the two-hole triangles, lentils, daggers, and then — wonder of wonders — a four-hole square bead! And so many more!

Who knows where all these trends will take us as we weave our way through our stashes? Who was it that said, "May you live in interesting times?" As beaders, we surely do.

Diane Fitzgerald (dmfbeads@bitstream.net, dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading, and has written 18 books. To see more, go to her Etsy shop: DianeFitzgeraldBeads.



Earrings by Diane Fitzgerald

View them all on >> FacetJewelry.com

DESIGN CHALLENGE WINNERS

Janice Ferrari
• THE TROPICS Reader's Choice Winner • "Tropical Sea Glass" • Bead embroidery bracelet, featuring sea glass, seed beads, rondelles, a nautilus seashell bead, various gemstones, and metal embellishments.

Daryl Adams
• THE TROPICS Winner • "Caribbean Queen" • This design features a blue-green Shattuckite heart pendant, a faceted Swiss blue topaz, and both sterling silver and .999 fine silver.

Michelle Smith
• THE TROPICS Winner • "Dreaming of Coral Seas" • This necklace evokes a dream of a magical time in a tropical destination. It's made from 8^{0}, 11^{0}, and 15^{0} seed beads.

Talone Higgins
• THE TROPICS Winner • "One In One Thousand: Life On The Great Barrier Reef" • This embroidered pendant pays homage to the plight of sea turtles. The design includes a peyote-with-a-twist rope, a peyote bail, and fringe.

READY FOR A NEW CHALLENGE?

We invite you to participate in our monthly Facet Design Challenge! Create and share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

May 2019: CREATE WITH CRYSTALS

Ah, crystals! A bit of sparkle can improve almost anything! What's your favorite way to use bling in your jewelry making? Consider bicones, cubes, teardrops, briolettes, ovals, and rondelles! Use drilled pendants in fun shapes like hearts or flowers, or sew crystal buttons, sequins, or flat-backs. You can even use specialty findings with crystals. It's time to bring out all the frills this May: Show us the way that you shine.

June 2019: LET'S GO 3-D

We all enjoy our time spent making jewelry, but some of us have a different love: building objects with our jewelry supplies. Boxes, vessels, and urns can contain secrets, memories, or special trinkets. Talismans and amulets offer protection, and sculptures can bring joy! For this Challenge, submit any non-jewelry items or accessories, including any of the above, or maybe purses, shoes, wall hangings, or more! As long as your object has meaning and incorporates materials that you would normally use in your jewelry, it qualifies!

B&B Bead&Button magazine

WATCH FOR IT!

Coming in the next issue

Stitch a scalloped bracelet with a subtle colorplay by Betty Stephan

Beaded baubles for your earlobes!
by Iulia Postica

Make a unique flower vase pendant
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Bead Reads

300 TIPS & TECHNIQUES
bead stitching
HANDBOOK
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BEAD STITCHING HANDBOOK

From the editors of *Bead&Button* magazine

Carry this handy-dandy reference wherever you go. This helpful compendium of stitches includes instructions for various forms of peyote, herringbone, right-angle weave, square stitch, chenille stitch, loomwork, bead embroidery, and much more. Also includes a guide to threads, beads, and tools, in addition to 15+ projects showcasing the stitches.

978-1627005531
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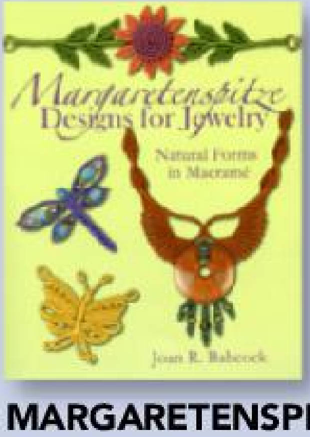


MARGARETENSPITZE DESIGNS FOR JEWELRY: NATURAL FORMS IN MACRAME

By Joan R. Babcock

Discover the art of margaretenspitze macramé with this first-ever English guide to the craft. Author Joan R. Babcock shows you how to create lacy flowers, bugs, butterflies, and even a swan. With only a short introduction, basics, and guide to abbreviations, you'll dive right into the 13 colorful projects. Plenty of step-by-step photographs help with project construction.

978-0977305247
Joan Babcock Designs
micro-macramejewelry.com

Kumi Q&A

KUMIHIMO: TAKE NOTE!

by Adrienne Gaskell

Q I can't remember how I made some of my kumihimo projects. Any suggestions on how to keep on top of this?

A I can't stress enough how important it is to document your projects. I keep meticulous notes of how my braids are made. The amount of time it takes to write notes will often save me time and frustration in the future, especially when making a similar project.

OPTIONS THAT WORK

Recently, I switched from a paper notebook to an electronic note-taking system. There are many digital options readily available, and they vary in price greatly. If you are thinking of making the switch, three good options include: Evernote, RocketBook, and PixelBook. Evernote is an app that helps you capture and prioritize ideas, projects, and to-do lists. The Rocketbook Smart Notebook is a physical book, which uses any pen or marker, and stores your notes, doodles, and lists in the cloud with its own free app. PixelBook is Google's thinnest laptop, which converts into a tablet and works with a Pixelbook Pen (sold separately) for endless note-taking opportunities.

If you don't want to get fancy, you can take a photo or scan your braid documentation notes, and then store it in an organized filing system on your computer or tablet. Electronic files are much easier to search when you start to accumulate a large quantity of notes.

To help you get started, I have made a worksheet available online that includes the important details you should gather. Download my "Braid Documentation" worksheet for free at **FacetJewelry.com/resourceguide**.

Adrienne Gaskell *(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).*

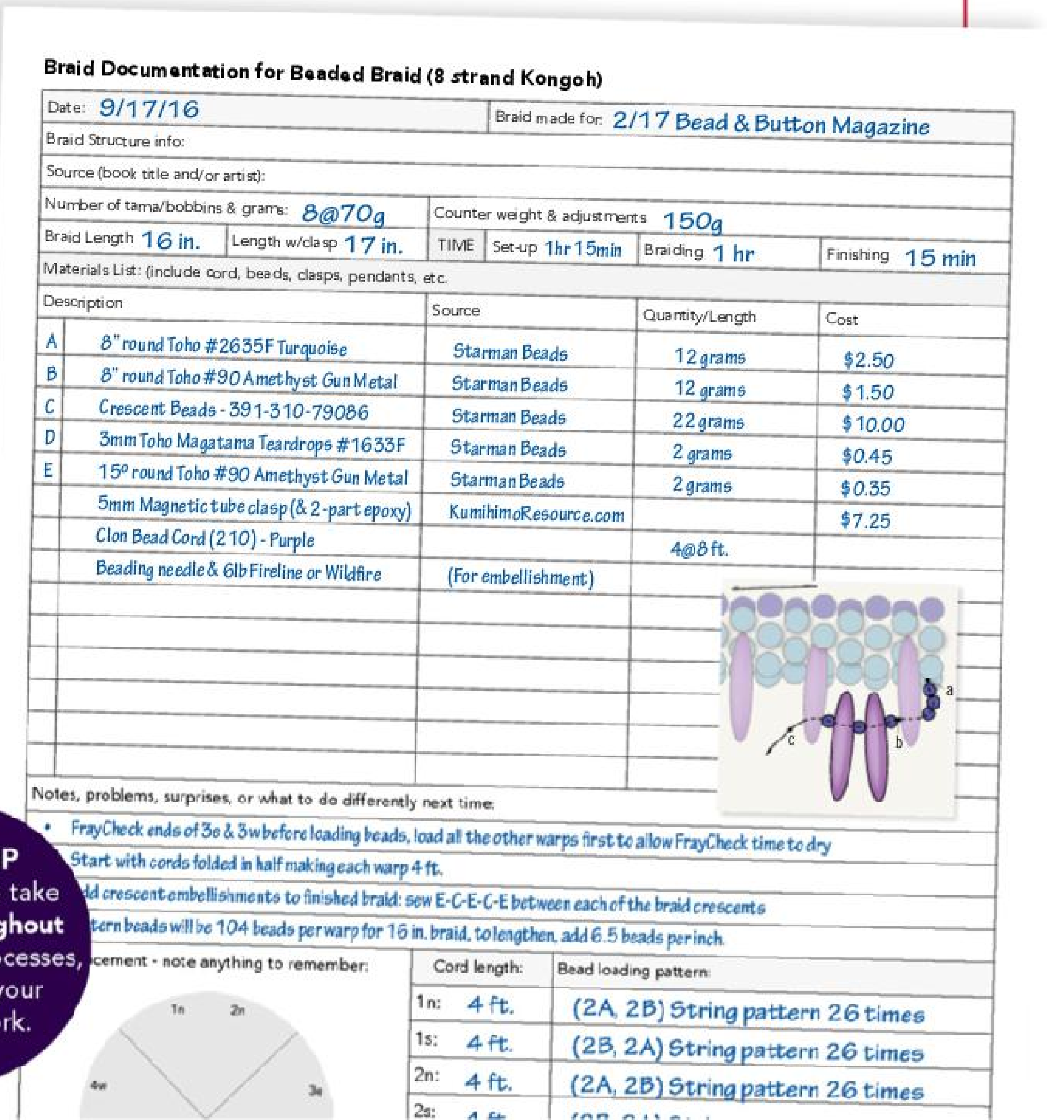
Learn how Adrienne records her kumihimo designs (below). If she didn't take meticulous notes, you might not have received this "Crescent fringe collar" in your February 2017 *B&B* issue. For back issues, visit JewelryAndBeadingStore.com.

10+ TIPS TO NOTE ABOUT YOUR BRAIDING

Keep track of the following important information:

- Date braid was made
- If it was sold or given as a gift, include who the braid was made for
- Name of the braid structure
- Source of the structure/pattern: book title and/or artist's name
- Number of bobbins/tama and gram weight (if weighted beyond the standard)
- Counter weight (if applicable): how much and whether or not it was adjusted during braiding
- Time it took to set up, braid, and finish/attach findings to the project
- Finished braid length, also total length with the findings/clasp
- Materials used: description, source, quantity, and cost
- Diagram of where the warps were placed at the start of the braid
- Note problems, surprises, and what you would do differently next time

FINAL TIP
Remember to take photos **throughout** the braiding processes, not only of your finished work.



Braid Documentation for Beaded Braid (8 strand Kongoh)

Date: 9/17/16
Braid made for: 2/17 Bead & Button Magazine
Braid Structure info:
Source (book title and/or artist):
Number of tama/bobbins & grams: 8@70g
Counter weight & adjustments 150g
Braid Length 16 in.
Length w/clasp 17 in.
TIME Set-up 1hr 15min Braiding 1 hr Finishing 15 min
Materials List: (include cord, beads, clasps, pendants, etc.

	Description	Source	Quantity/Length	Cost
A	8° round Toho #2635F Turquoise	Starman Beads	12 grams	$2.50
B	8° round Toho #90 Amethyst Gun Metal	Starman Beads	12 grams	$1.50
C	Crescent Beads - 391-310-79086	Starman Beads	22 grams	$10.00
D	3mm Toho Magatama Teardrops #1633F	Starman Beads	2 grams	$0.45
E	15° round Toho #90 Amethyst Gun Metal	Starman Beads	2 grams	$0.35
	5mm Magnetic tube clasp (& 2-part epoxy)	KumihimoResource.com		$7.25
	Clon Bead Cord (210) - Purple		4@8 ft.	
	Beading needle & 6lb Fireline or Wildfire	(For embellishment)		

Notes, problems, surprises, or what to do differently next time:

- FrayCheck ends of 3e & 3w before loading beads, load all the other warps first to allow FrayCheck time to dry
- Start with cords folded in half making each warp 4 ft.
- dd crescent embellishments to finished braid: sew E-C-E-C-E between each of the braid crescents
- tern beads will be 104 beads per warp for 16 in. braid, to lengthen, add 6.5 beads per inch.

cement - note anything to remember:

	Cord length:	Bead loading pattern:
1n:	4 ft.	(2A, 2B) String pattern 26 times
1s:	4 ft.	(2B, 2A) String pattern 26 times
2n:	4 ft.	(2A, 2B) String pattern 26 times
2s:		

Maria Richmond

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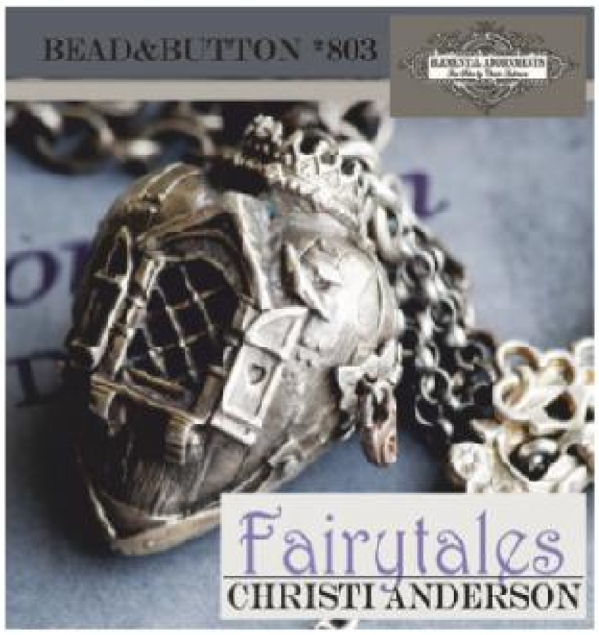

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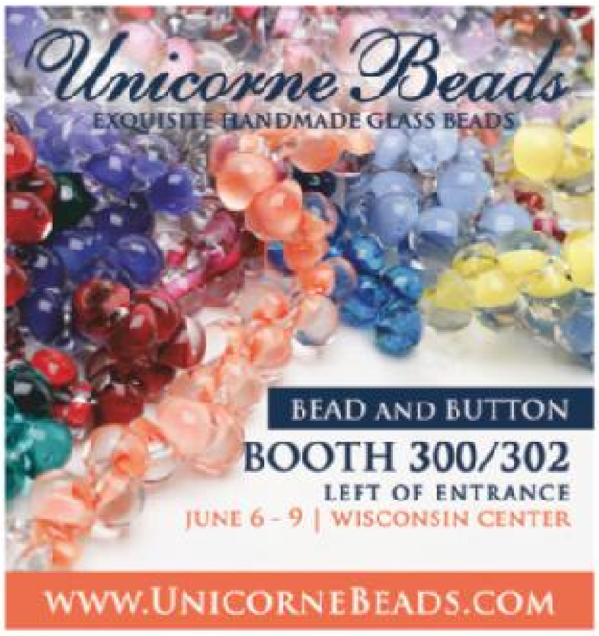

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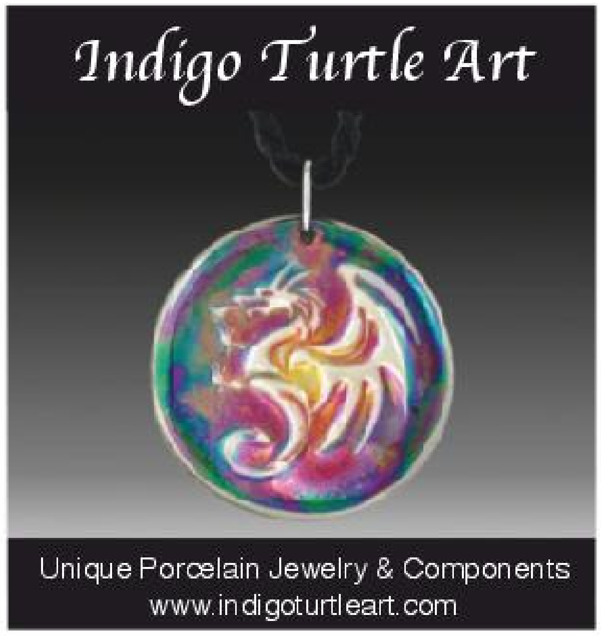

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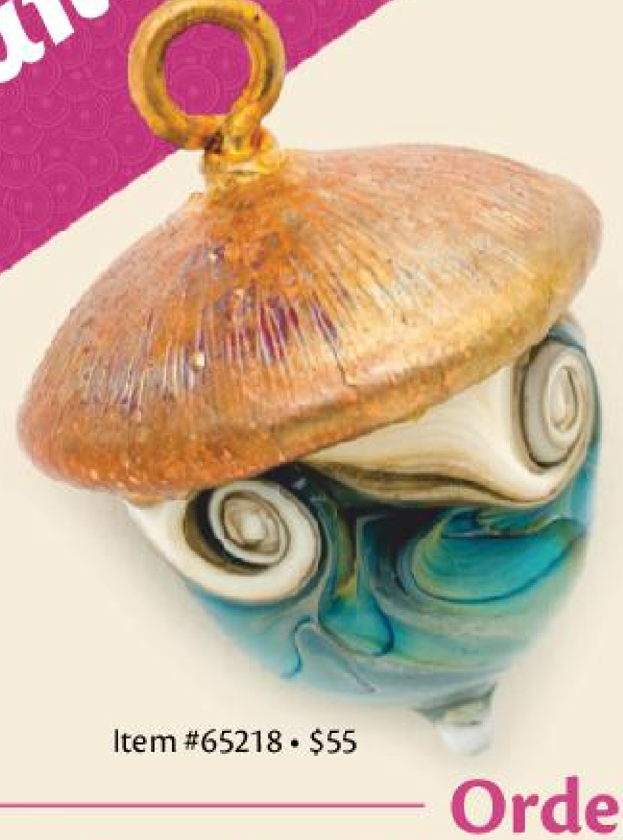

2019 Bead&Button Show

Commemorative Bead

by Julie Nordine

This year's Bead&Button Show commemorative bead by artist Julie Nordine is a 1" glass and copper pendant in the shape of an acorn. The swirling, eye-catching colors and nature-inspired design will make a beautiful focal bead for beaded necklaces. Get yours before they're all gone!

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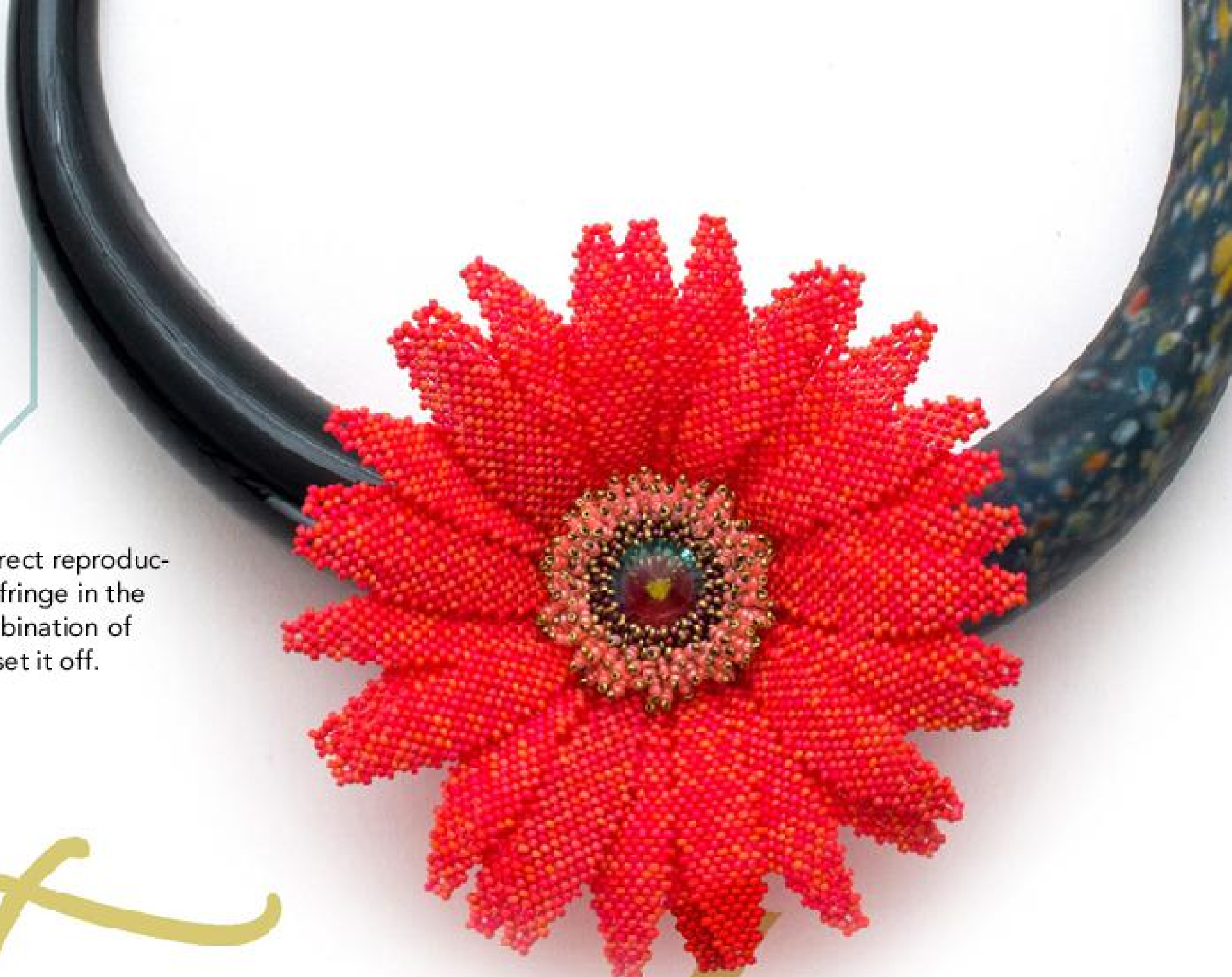
P35488

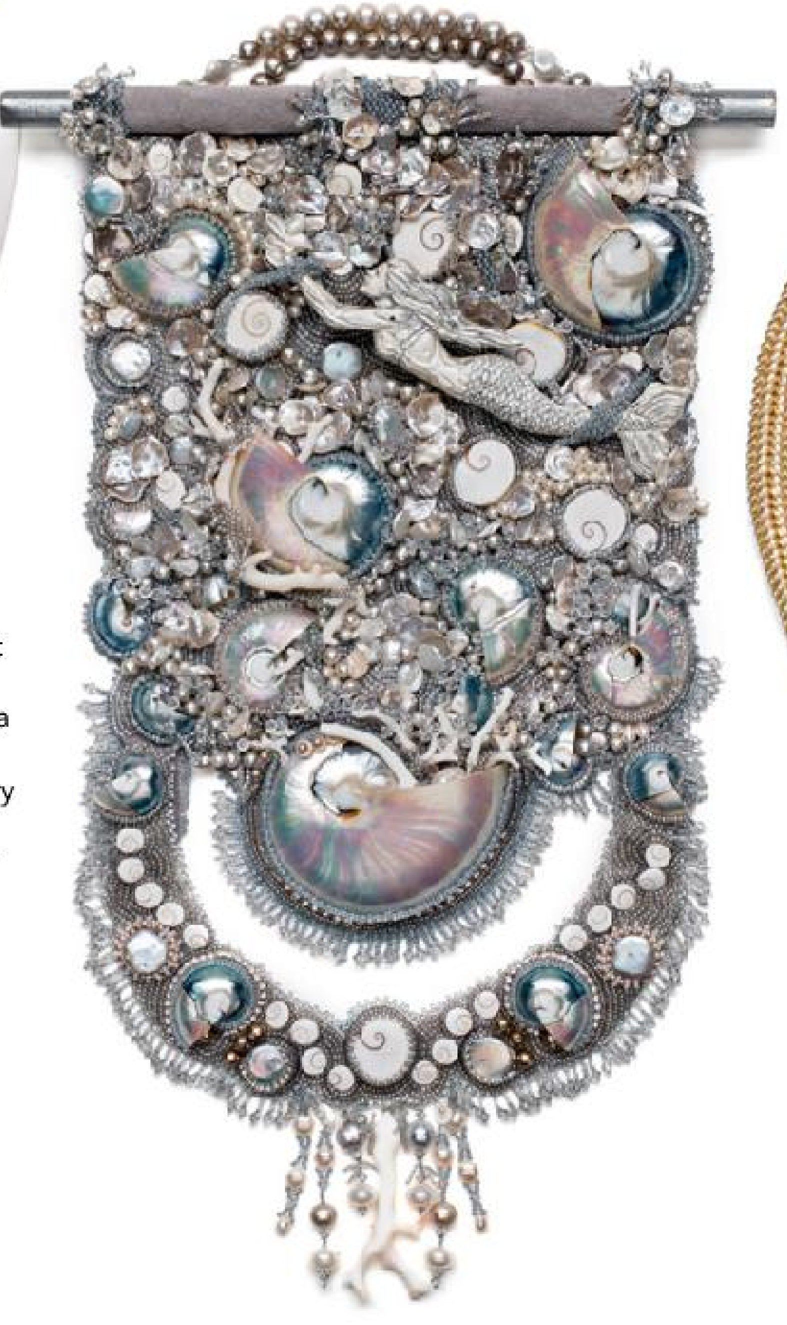
Behold these exquisite creations by teachers from the upcoming Bead&Button Show, hosted June 2–9 in Milwaukee, WI. We hope you are looking forward to benefiting from their expertise at the show! If you have a masterpiece of your own to share, send photos and details to editor@beadandbutton.com so we can feature your talent in a future issue.



Gerbera Daisy Necklace

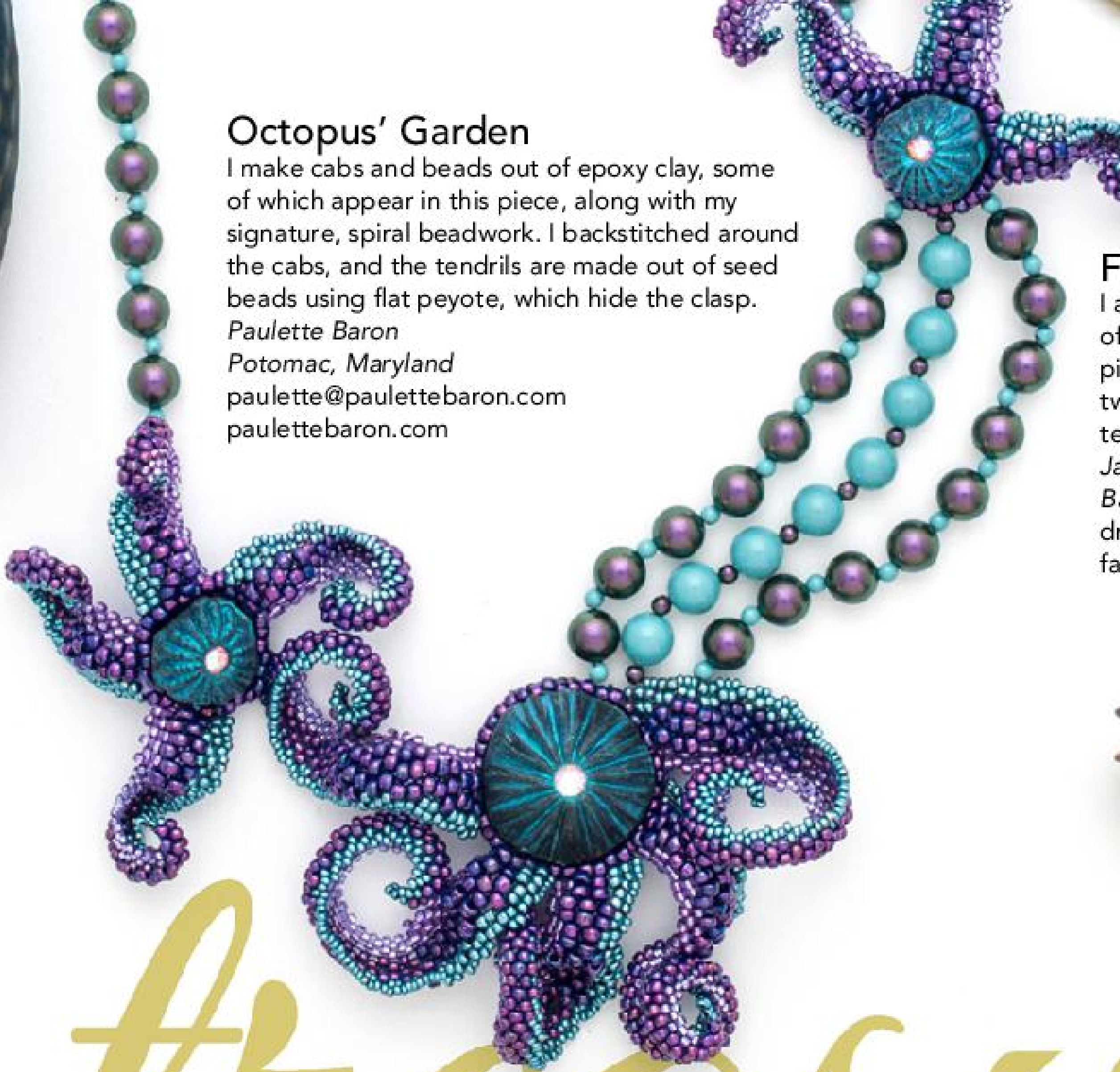
I dissected an actual daisy to stitch my botanically correct reproduction. A large Swarovski crystal is adorned by layers of fringe in the center, surrounded by seed-bead petals. I used a combination of CRAW and peyote. Glass-blown horns on either side set it off.
Cliff A. Swain-Salomon
Hayward, California
cliff@cssfineart.com
cssfineart.com

Teacher



Silver Mermaid

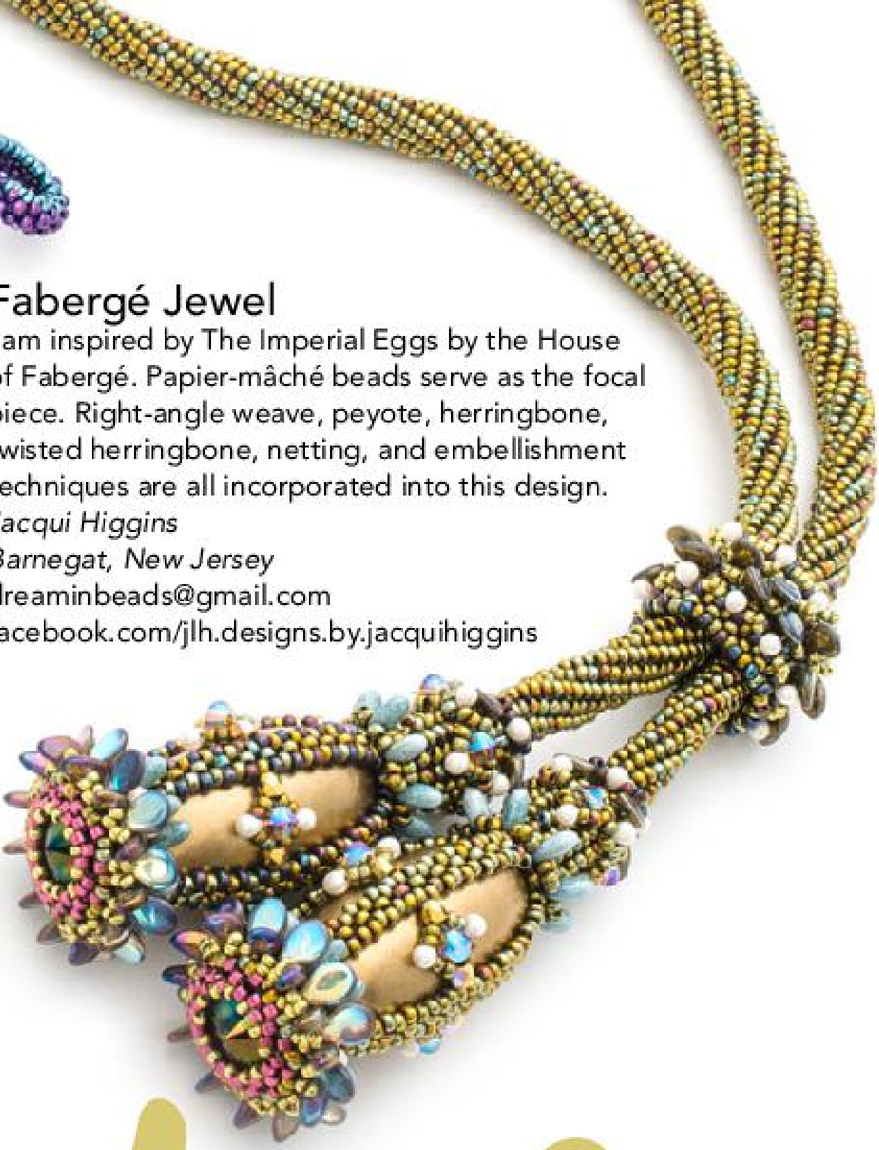
My wall hanging has a detachable necklace, making it an interactive art piece. I am inspired by the ocean's beauty and the calmness that the sea brings to my soul. I used my "raised texture," free-form, bead-embroidery technique that I invented more than 17 years ago. I aim to create a lot of texture, movement, and interest.
Jody Young
Veradale, Washington
jody@beadartworth.com
beadartworth.com
etsy.com/shop/beyondbeadsgallery



Octopus' Garden

I make cabs and beads out of epoxy clay, some of which appear in this piece, along with my signature, spiral beadwork. I backstitched around the cabs, and the tendrils are made out of seed beads using flat peyote, which hide the clasp.

Paulette Baron
Potomac, Maryland
paulette@paulettebaron.com
paulettebaron.com



Fabergé Jewel

I am inspired by The Imperial Eggs by the House of Fabergé. Papier-mâché beads serve as the focal piece. Right-angle weave, peyote, herringbone, twisted herringbone, netting, and embellishment techniques are all incorporated into this design.

Jacqui Higgins
Barnegat, New Jersey
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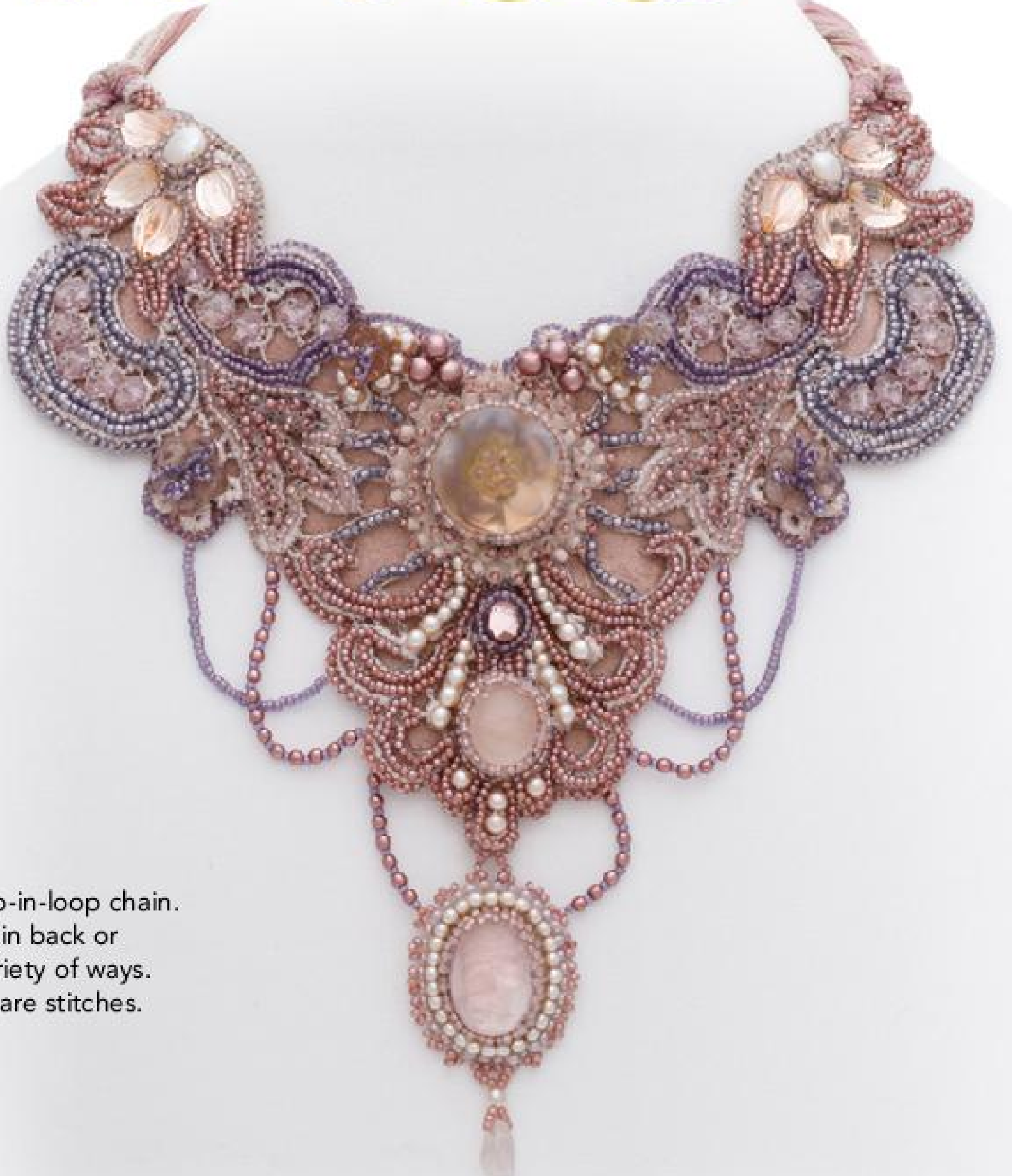
facebook.com/jlh.designs.by.jacquihiggins

treasures



Queen Anne's Lace

My design evokes a romantic garden. The base is made of antique lace. Bead embroidery, including backstitch, peyote stitch bezels, coaching, brick-stitch edging, and three-bead picot beadweaving, were used to embellish it. I incorporated vintage cabochons as focal pieces along with accent glass flowers, glass and freshwater pearls, Swarovski crystals, and seed beads. The piece is backed with Ultrasuede, and the closure is a custom, hand-dyed silk ribbon.

Barbara Ellis
Bonita Springs, Florida
bje213@comcast.net
beadedtreasuresbybarbara.com

Chained Cabochon Pendant

This piece features a reversible pendant suspended from a beaded loop-in-loop chain. There are two colors in the main pendant, and the closure can be worn in back or in front. It is a multi-functional piece of jewelry that can be worn in a variety of ways. I used peyote, Ndebele herringbone, and a variation on ladder and square stitches.

Leslee Frumin
San Juan Capistrano, California
lesfrumin@mac.com
lesleefrumin.com

CROWN JEWEL BRACELET

designed by
Evelína Palmontová

DIFFICULTY ●●●○○

bead weaving

ZolioDuos, O-beads, and crystals create a flowing edge around a pearl base with a delightful crisscross pattern in the center.

materials

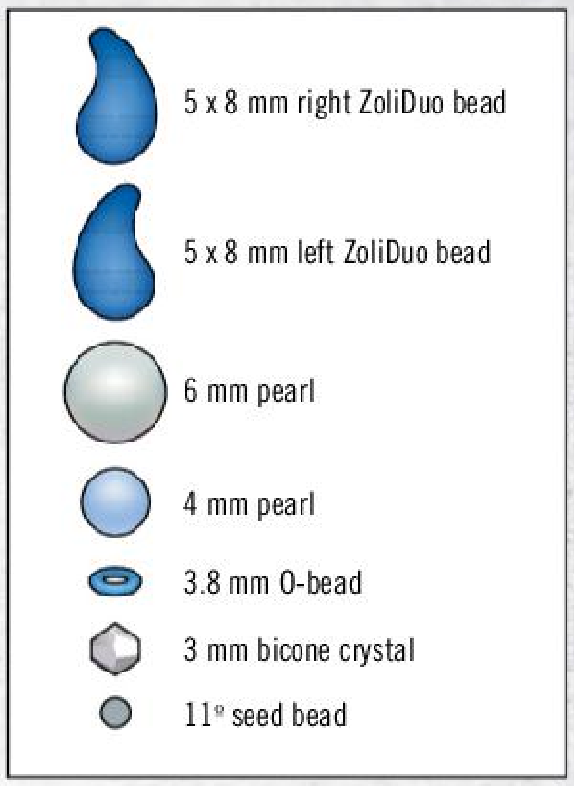
blue bracelet 6¾ in. (17.1 cm)

- **20** 5 x 8 mm right ZoliDuo beads (alabaster pastel petrol)
- **20** 5 x 8 mm left ZoliDuo beads (alabaster pastel petrol)
- glass pearls (Czech)
  - **20** 6 mm (white)
  - **18** 4 mm (aqua gray)
- **4 g** 3.8 mm O-beads (alabaster pastel petrol)
- **39** 3 mm bicone crystals (Swarovski, crystal CAL)
- **3 g** 11º seed beads (Toho 31, silver-lined rosaline)
- **1** magnetic ball clasp
- Fireline, 6 lb. test
- beading needles, #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- ending and adding thread



How to pick up ZoliDuo beads: With the rounded side of the bead facing up, pick up each bead from the inside edge (IE, concave edge) or the outside edge (OE, convex edge) through the tip or the base, per the instructions.

BRACELET

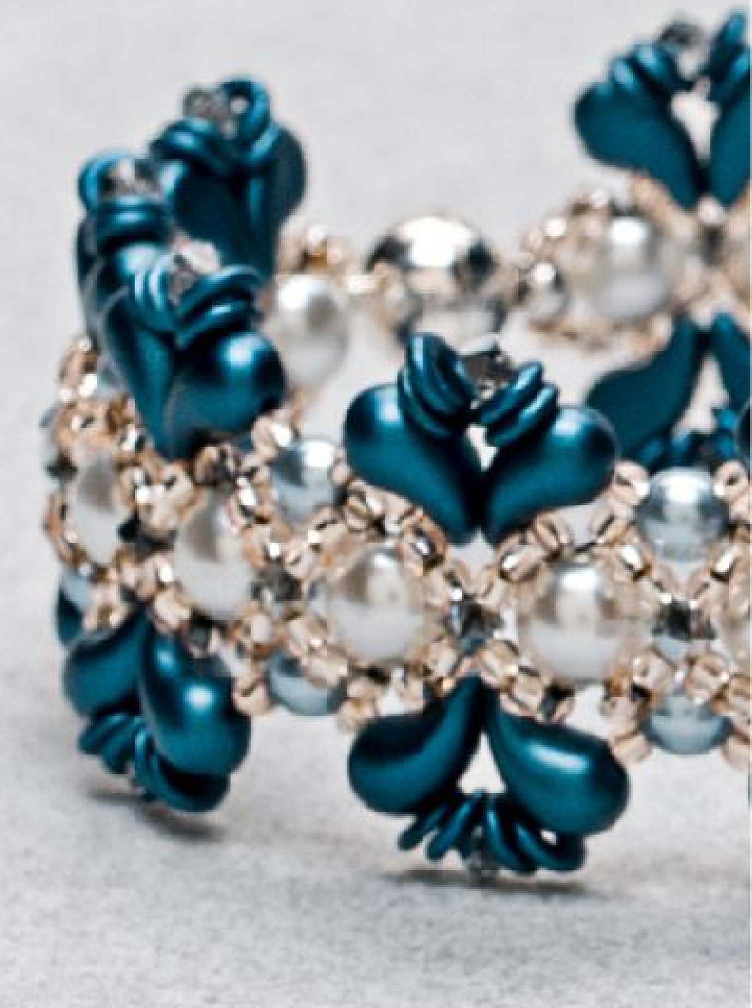
1) On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up a repeating pattern of a 6 mm pearl, an 11º seed bead, a right ZoliDuo bead (tip, IE), a left ZoliDuo bead (tip, OE), and an 11º twice **(figure 1, a–b)**. Tie the beads into a ring with a square knot, and sew through the next six beads **(b–c)** to form a ZoliDuo unit.

2) Pick up an 11º, a 4 mm pearl, an 11º, a 6 mm pearl, an 11º, a 4 mm pearl, and an 11º, and sew through the 6 mm pearl your thread exited at the start of this step, **(figure 2, a–b)** to form a connector unit. Continue through the next four beads just added **(b–c)**.

3) Pick up an 11º, a right ZoliDuo (tip, IE), a left ZoliDuo (tip, OE), an 11º, a 6 mm pearl, an 11º, a right ZoliDuo (tip, IE), a left ZoliDuo (tip, OE), and an 11º, and sew through the 6 mm pearl your thread exited at the start of this step **(figure 3, a–b)**. Continue through the next five beads just added **(b–c)**.

4) Repeat steps 2–3 eight times to make a 6¾-in. (17.1 cm) bracelet, allowing 1 in. (2.5 cm) for the clasp. End and add thread as needed.

5) Sew through the next 11º **(figure 4, a–b)**. Pick up two 11ºs, a 3 mm bicone crystal, and two 11ºs, skip the adjacent 6 mm pearl, and sew through the corresponding 11º on the opposite edge **(b–c)**. Continue through the tip holes of the next two ZoliDuos and the following 11º **(c–d)**. Pick up two 11ºs, and sew back through the bicone just added. Pick up two 11ºs, and sew through the corresponding 11º **(d–e)** to form an "X" shape embellishment.



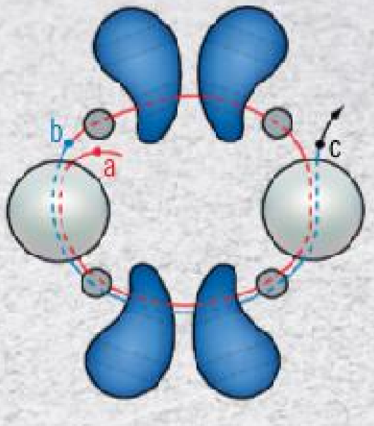


FIGURE 1

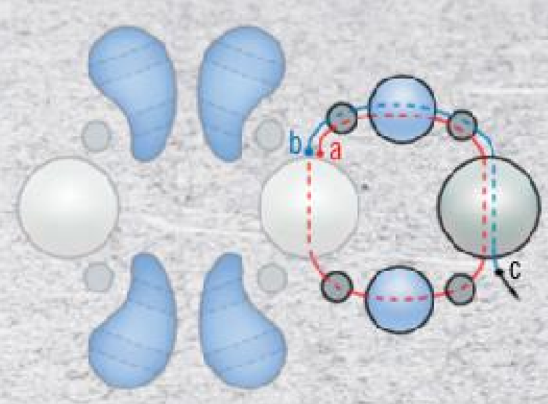


FIGURE 2

6) Sew through the beadwork as shown to exit the adjacent 11º on the next connector unit **(figure 5, a–b)**.

7) Pick up two 11ºs, a bicone, and two 11ºs, skip the adjacent 6 mm pearl, and sew through the corresponding 11º in the connector unit **(b–c)**. Continue through the next 4 mm pearl and 11º **(c–d)**. Pick up two 11ºs, and sew back through the crystal just added. Pick up two 11ºs, and sew through the corresponding 11º on the connector unit **(d–e)** to form an "X" shape embellishment. Sew through the beadwork as shown to exit the next 6 mm pearl **(figure 6, a–b)**.

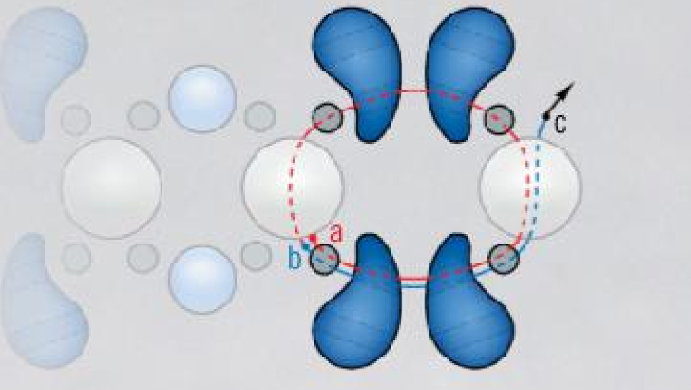


FIGURE 3

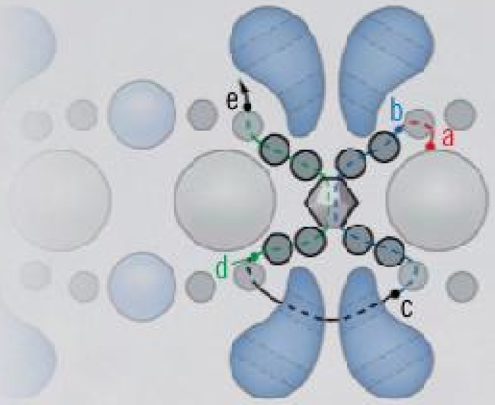


FIGURE 4

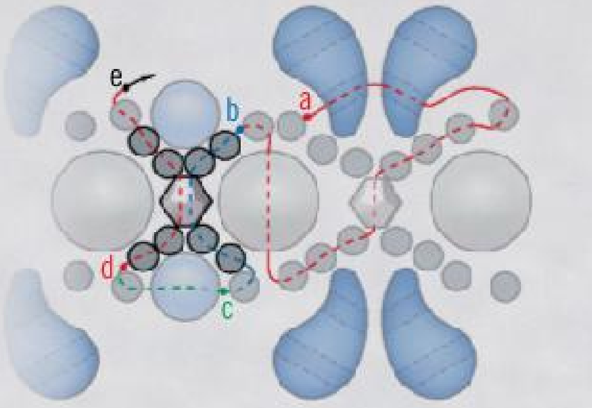


FIGURE 5

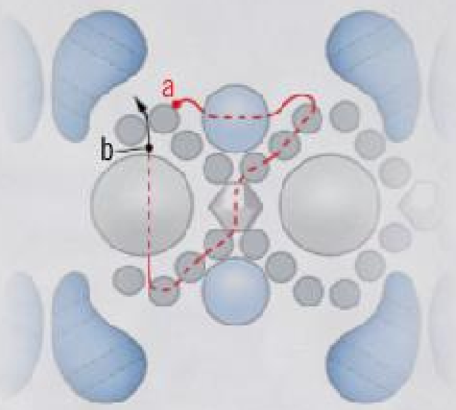
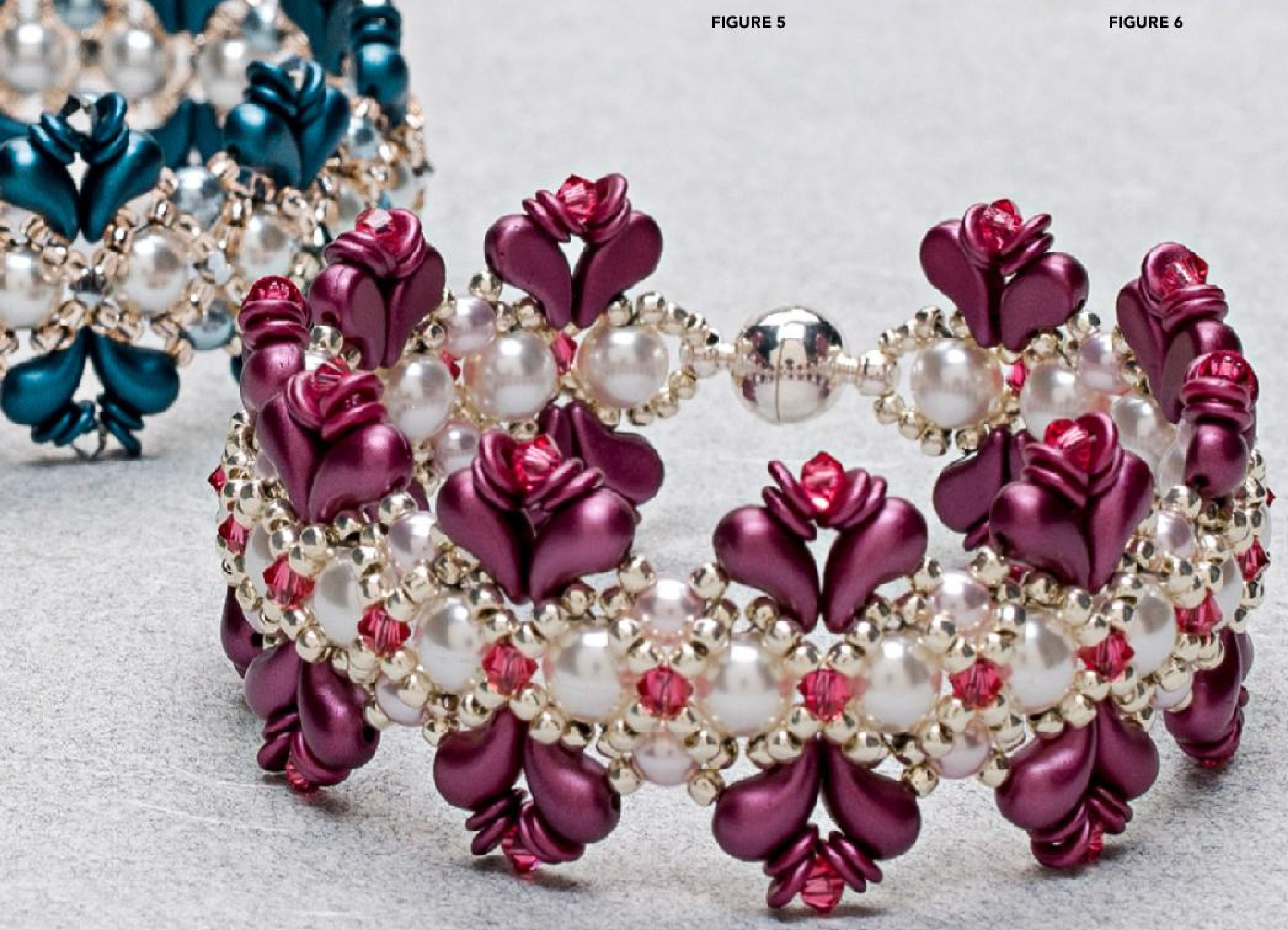


FIGURE 6



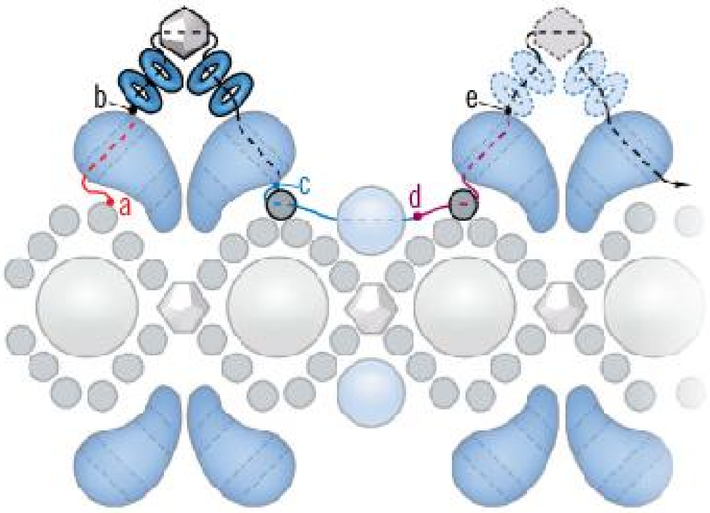


FIGURE 7

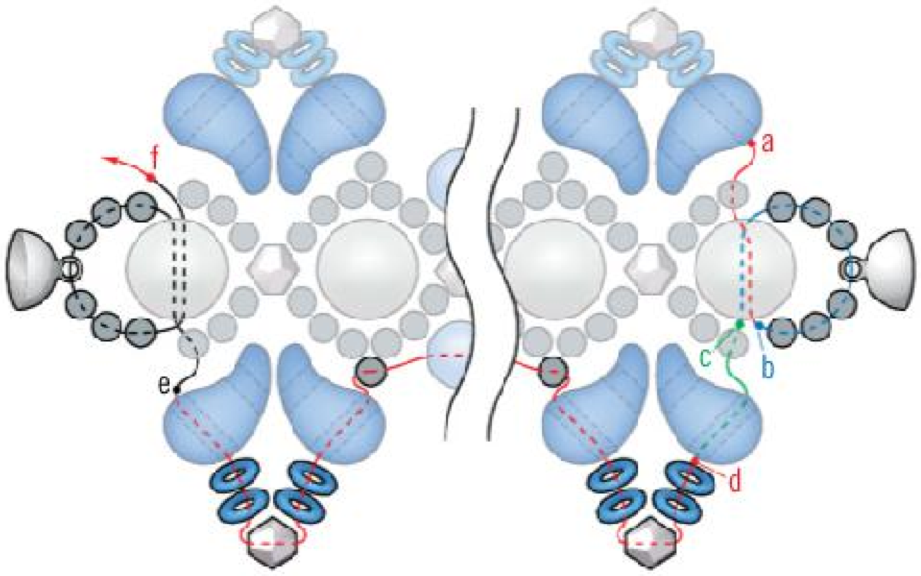


FIGURE 8

8) Work as in steps 5–7 to add the "X" shape embellishments to the remaining units, ending after step 5.

9) Sew through the open hole of the adjacent left ZoliDuo (base, IE) **(figure 7, a–b)**.

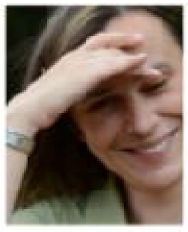
10) Pick up two O-beads, a bicone, and two O-beads, and sew through the open hole of the next ZoliDuo (base, OE) **(b–c)** to form a picot. Pick up an 11º, and sew through the next 4 mm pearl **(c–d)**. Pick up an 11º, and sew through the open hole of the following ZoliDuo (base, IE) **(d–e)**.

11) Work as in step 10 for the remainder of the edge, but only sew through the ZoliDuo (base, OE) when adding the last picot.

12) Sew through the next 11º and 6 mm pearl at the end of the base **(figure 8, a–b)**. Pick up three 11ºs, the loop of half of the clasp, and three 11ºs, and sew through the 6 mm pearl your thread is exiting, going in the same direction **(b–c)**. Retrace the thread path several times to reinforce the connection (not shown in the figure for clarity), and sew through the next 11º and open hole of the following left ZoliDuo (base, IE) **(c–d)**.

13) Repeat step 10–11 to add picots to this edge of the base **(d–e)**.

14) Repeat step 12 to add the other half of the clasp, but after sewing through the pearl, end the threads **(e–f)**. B&B



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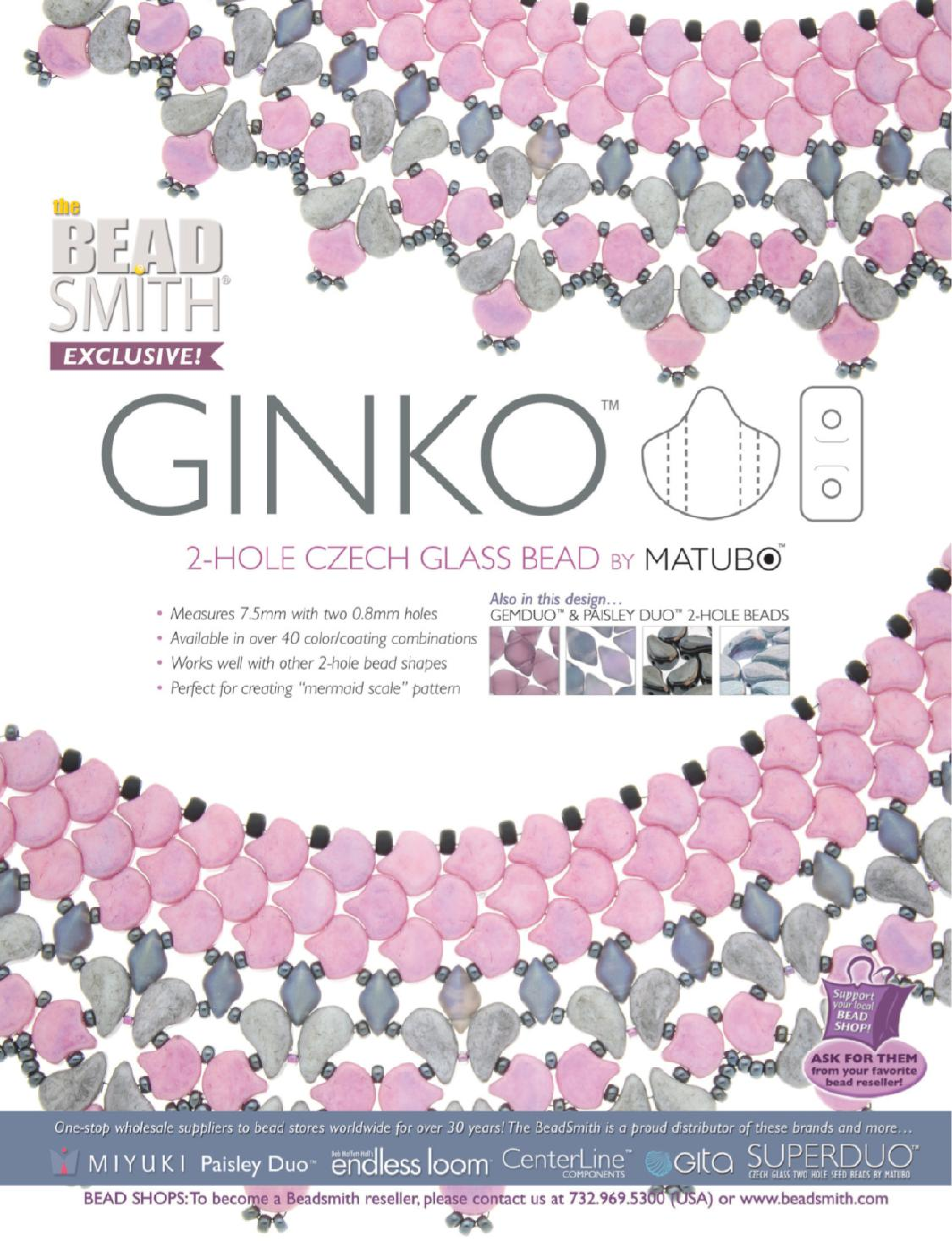

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FLOWER BLOSSOM EARRINGS

designed by
Debora Hodoyer

DIFFICULTY ●●○○○

bead weaving

Add a touch of spring to your wardrobe with cute floral earrings.

EARRING

1) On 4 ft. (1.2 m) of thread, pick up a repeating pattern of a 15º seed bead and a RounDuo Mini bead eight times. Leaving a 6-in. (15cm) tail, retrace the thread path to form a ring **(figure 1, a–b)**, and sew through the next 15º and the open hole of the following RounDuo **(b–c)**.

2) Pick up two 15ºs, an 11º seed bead, and two 15ºs, and sew through the open hole of the next RounDuo to form a picot **(figure 2, a–b)**. Repeat this stitch seven times to complete the round **(b–c)**, and continue through the first two 15ºs and 11º **(c–d)**.

3) Pick up three 11ºs, and sew through the next 11º added in the following picot **(figure 3, a–b)**. Repeat this stitch seven times to complete the round **(b–c)**, and continue through the next two 11ºs **(c–d)**. Pull snug so your beadwork begins to cup. Place the rivoli facedown into the beadwork.

4) Pick up an 11º, and sew through the center 11º in the next set of three added in the previous round **(figure 4, a–b)**. Repeat this stitch seven times to complete the round **(b–c)**, and retrace the thread path using a tight tension to secure

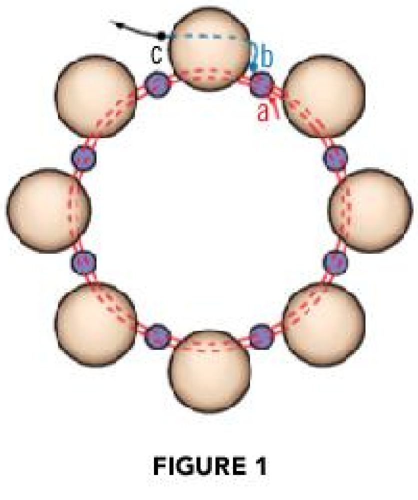


FIGURE 1

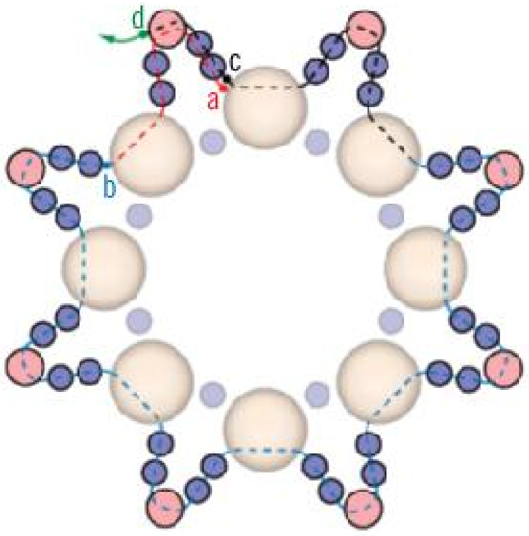


FIGURE 2

the rivoli (not shown in the figure for clarity). Sew through the first 11º added in this round **(c–d)**.

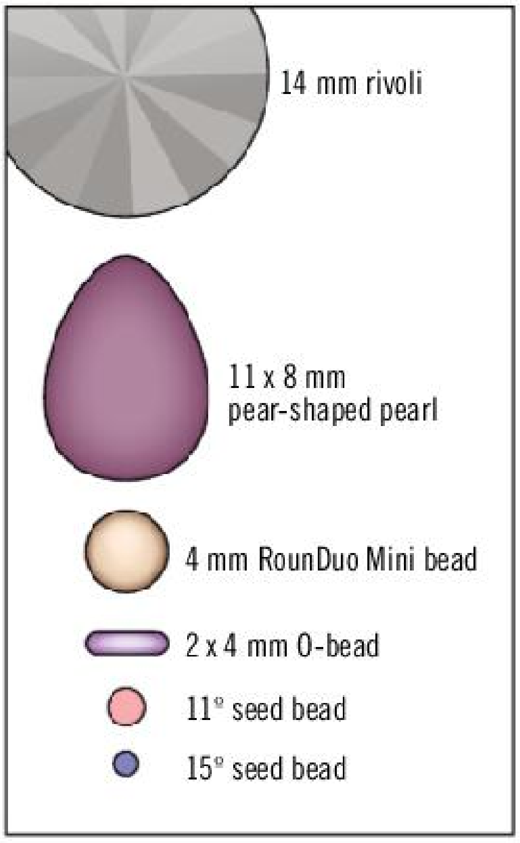
5) Pick up a 15º, skip the next 11º, and sew through the following 11º **(d–e)**. Repeat this stitch seven times to complete the round **(e–f)**.

note If there is thread showing between the 15ºs, add an extra 15º per stitch to cover the visible thread.

Retrace the thread path (not shown in the figure for clarity), and sew through the next three 11ºs to exit a center 11º in a picot added in step 2 **(figure 5, a–b)**.

6) Pick up an O-bead, a RounDuo, and an O-bead, and sew through the next center 11º in the picot **(b–c)**. Repeat this stitch seven times to complete the round **(c–d)**, and continue through the following O-bead and the open hole of the next RounDuo **(d–e)**.

7) Pick up three 11ºs, sew through the same hole of the RounDuo your thread is exiting, and continue through the next O-bead **(figure 6, a–b)**. Pick up a 15º, and sew through the next O-bead and the open hole of the following RounDuo **(b–c)**. Repeat these stitches seven times to complete the round, and retrace the thread path using tight tension (not shown in the figure for clarity), and exit the O-bead before the RounDuo your thread exited at the start of this step **(c–d)**.



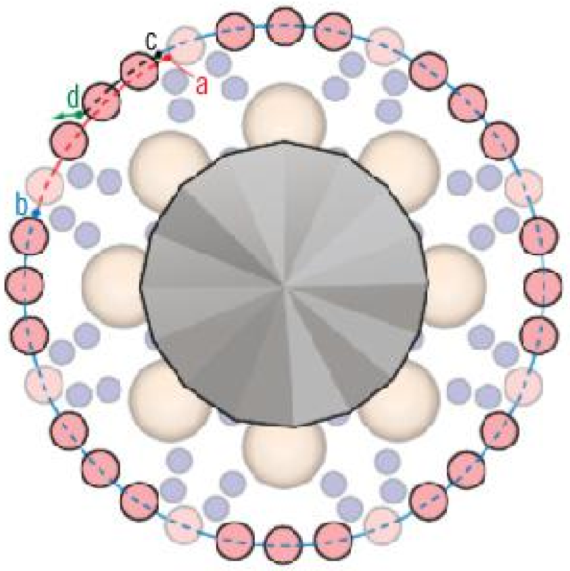


FIGURE 3

materials

purple earrings 2 in. (5 cm)

- **2** 14 mm rivolis (Swarovski, fuchsia)
- **2** 11 x 8 mm pear-shaped pearls (Swarovski 5821, bordeaux)
- **32** 4 mm two-hole RounDuo Mini beads (Czech, aztec gold)
- **1 g** 2 x 4 mm O-beads (Czech, chalk white lila vega luster)
- **1 g** 11º seed beads (Toho PF552F, PermaFinish peach coral matte)
- **1 g** 15º seed beads (Toho 2608F, semi glazed lavender)
- **2** ear wires
- C-lon, size D or Fireline, 6 lb. test
- beading needles, #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find online basics:

FacetJewelry.com/basics

- circular netting
- ending and adding thread

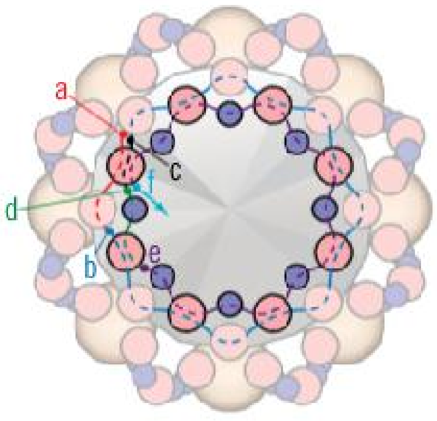


FIGURE 4

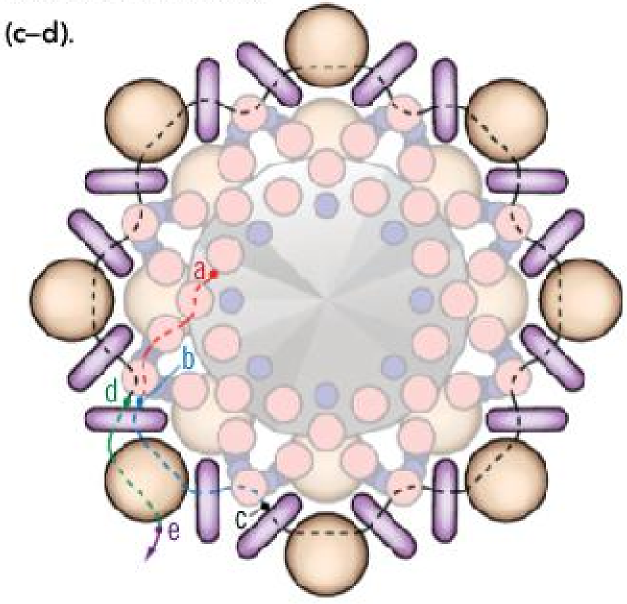


FIGURE 5

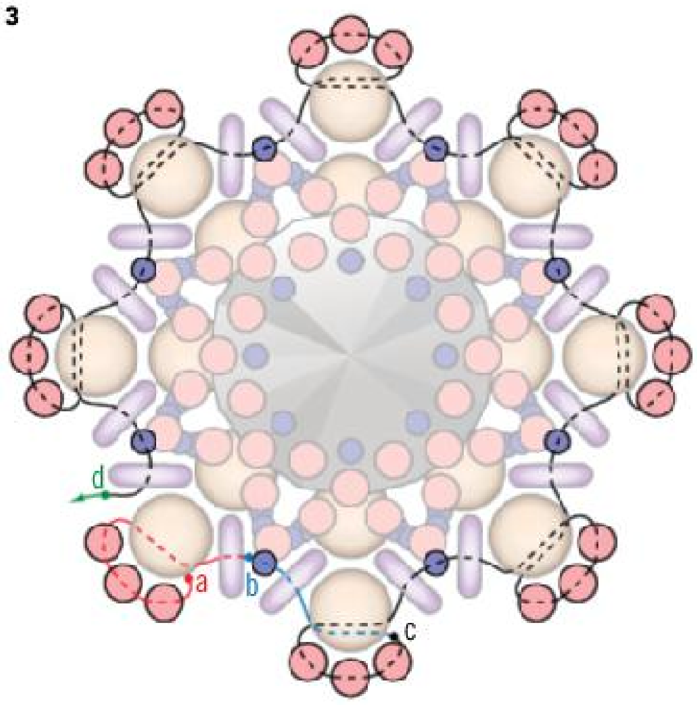


FIGURE 6

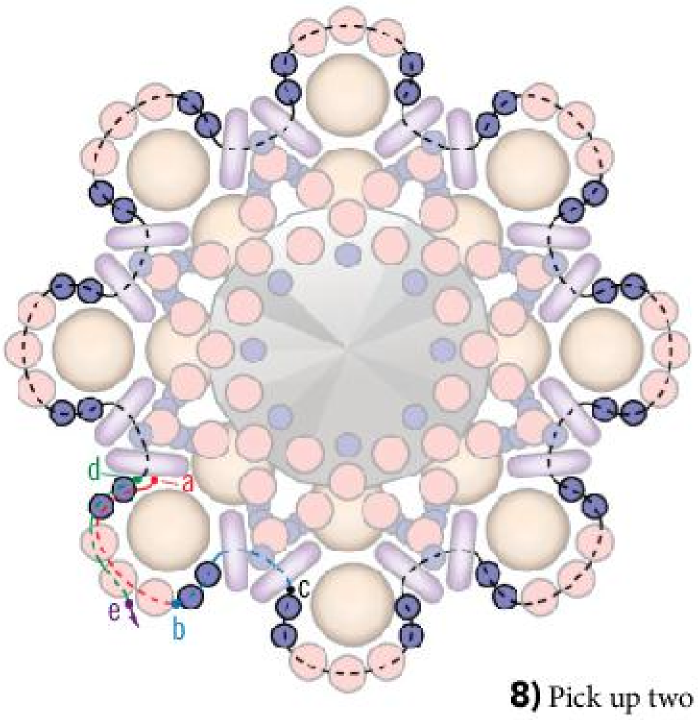


FIGURE 7

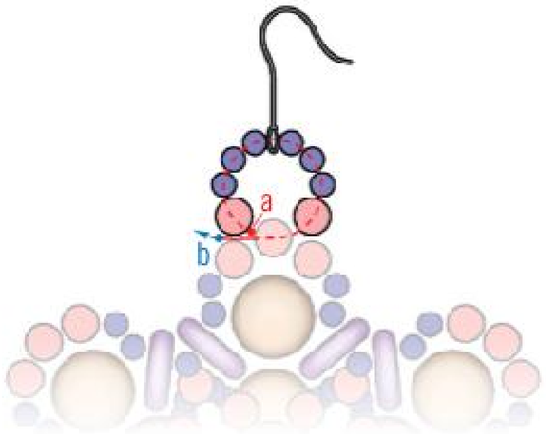


FIGURE 8

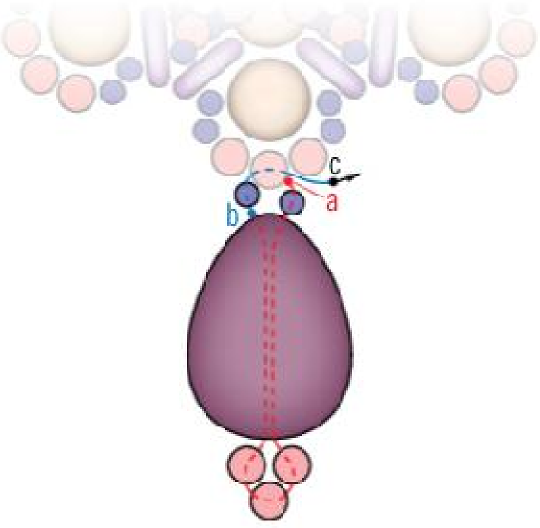


FIGURE 9

8) Pick up two 15ºs, and sew through the next three 11ºs **(figure 7, a–b)**. Pick up two 15ºs, and continue through the next O-bead, 15º, and O-bead **(b–c)**. Repeat these stitches seven times to complete the round **(c–d)**, and continue through the next two 15ºs and two 11ºs **(d–e)**.

9) Pick up an 11º, three 15ºs, an ear wire, three 15ºs, and an 11º, and sew through the 11º your thread is exiting, going in the same direction to form a loop **(figure 8, a–b)**. Retrace the thread path several times.

10) Sew through the beadwork to exit a center 11º in the three-bead set directly opposite the loop just added **(figure 9, point a)**.

11) Pick up a 15º, an 11 x 8 mm pear-shaped pearl (narrow end), and three 11ºs, skip the last three 11ºs, and sew back through the pearl **(a–b)**. Pick up a 15º, and sew through the 11º your thread exited at the start of this step **(b–c)**. Retrace the thread path, and end the threads.

12) Make a second earring. B&B

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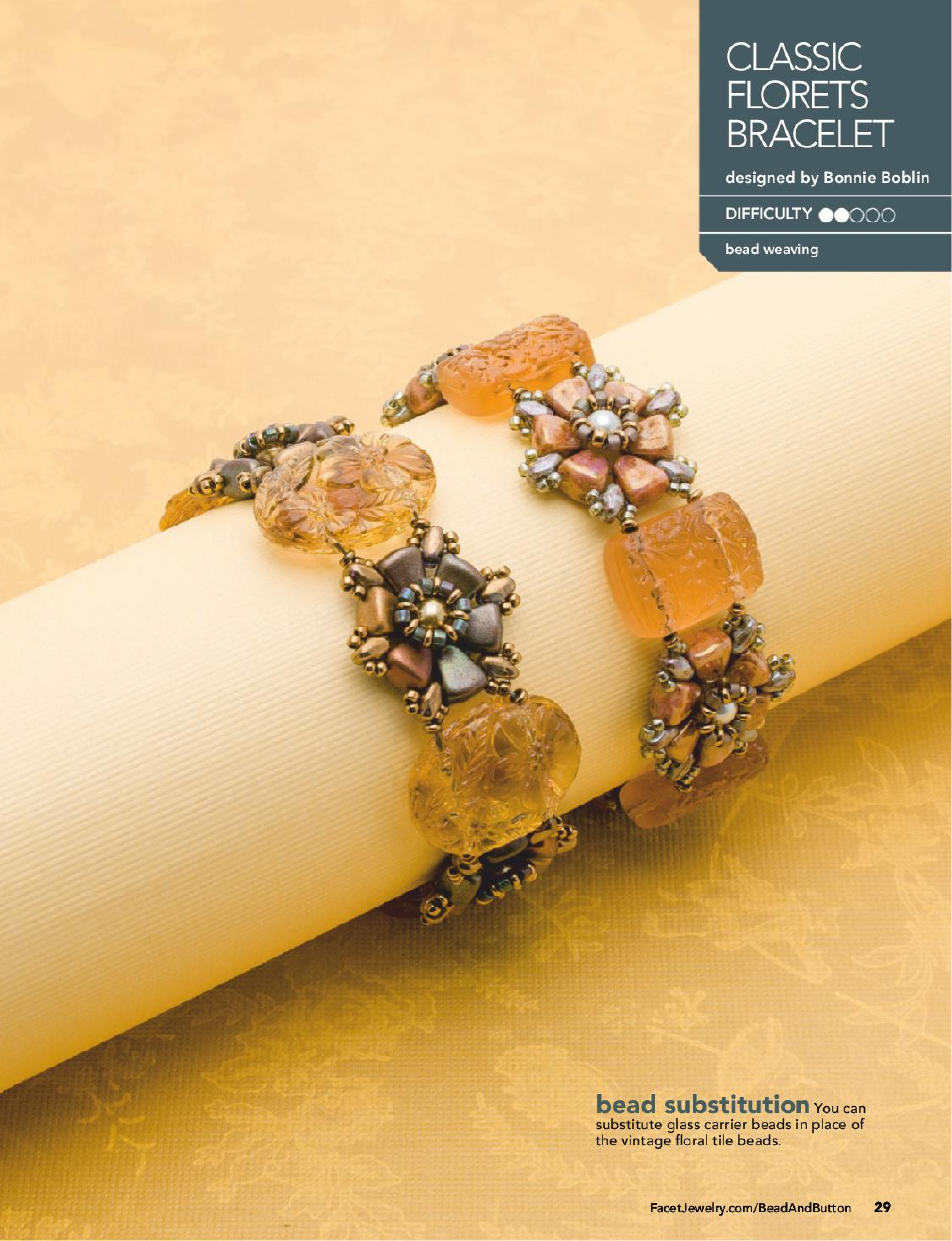
CLASSIC FLORETS BRACELET

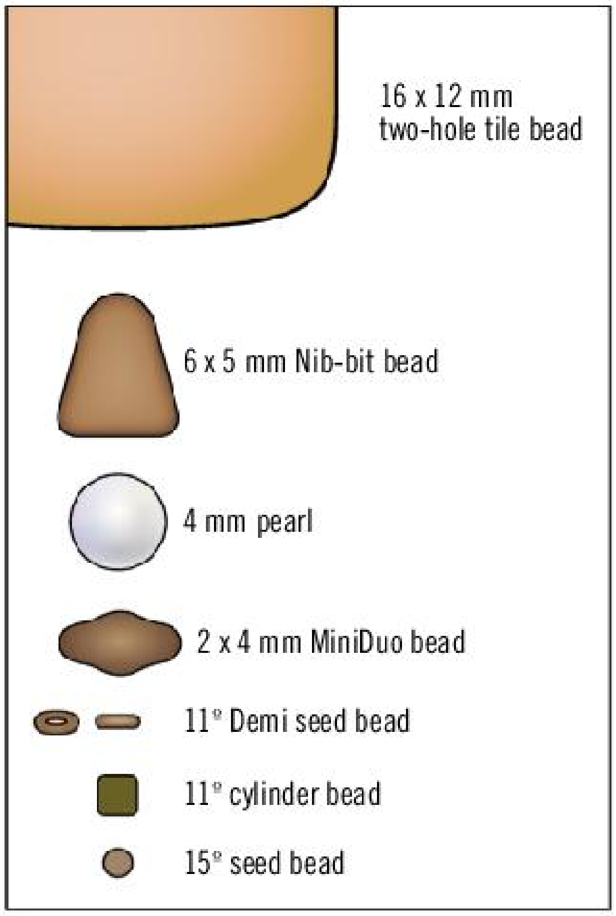
designed by Bonnie Boblin

DIFFICULTY ●●○○○

bead weaving



bead substitution You can substitute glass carrier beads in place of the vintage floral tile beads.



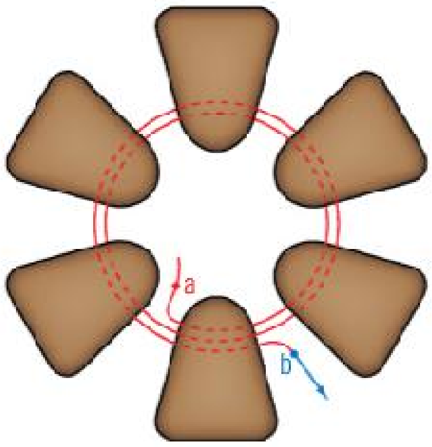


FIGURE 1

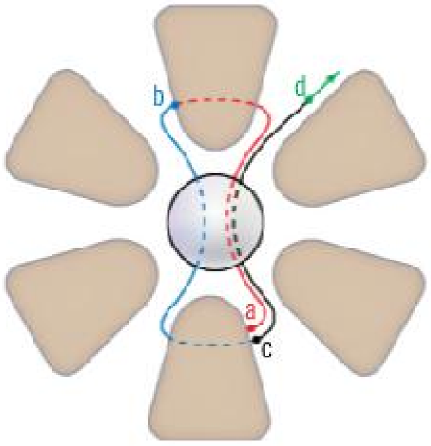


FIGURE 2

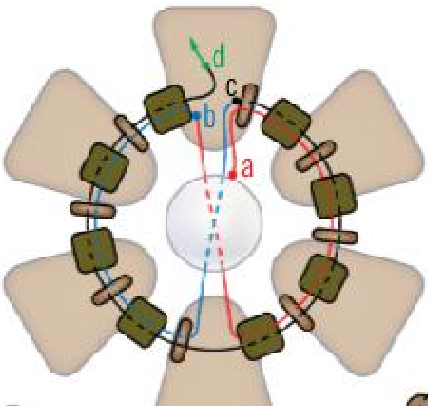


FIGURE 3

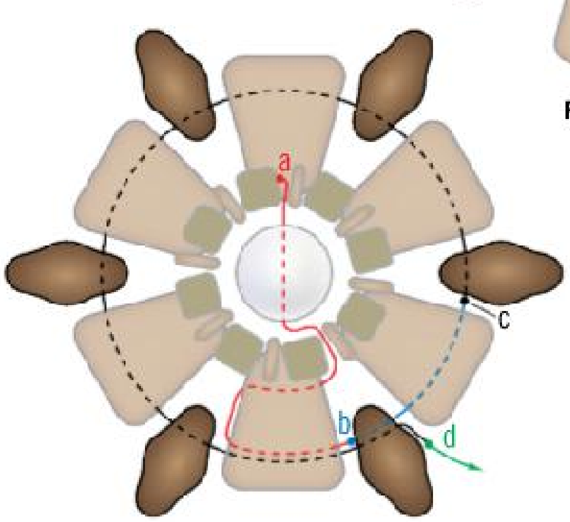


FIGURE 4

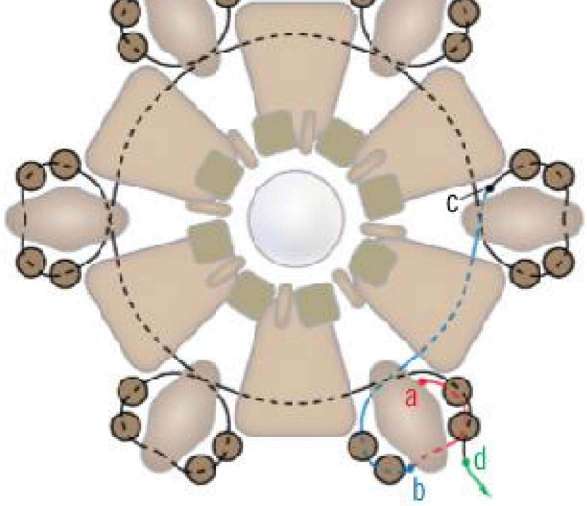


FIGURE 5

materials

rectangle tile bracelet
6¾ in. (17.1 cm)

- **5** 16 x 12 mm vintage reproduction two-hole floral tile beads (peach), Eclectica (262) 641-0910
- **24** 6 x 5 mm Nib-bit beads (luster opaque rose/gold topaz)
- **4** 4 mm pearls (Swarovski, cream)
- **24** 2 x 4 mm MiniDuo beads (luster opaque green)
- **1 g** 11º Demi beads (Toho 221, bronze)
- **1 g** 11º cylinder beads (Miyuki Delica DB380, matte metallic khaki iris)
- **1 g** 15º seed beads (Toho 457, gold luster green tea)
- **1** 2-strand tube clasp (antique brass)
- Fireline, 6 lb. test
- beading needles, #11

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- ending and adding thread

Complement vintage floral tile beads with beaded flower components using Nib-bit beads as the petals.

How to pick up Nib-bit beads: With the wider flat-bottom base nearest to you, sew through the base hole (BH) or the tip hole (TH), per the instructions.

FLOWER COMPONENT

1) On 1 yd. (.9 m) of thread, pick up six Nib-bit beads (TH). Leaving a 6 in. (15 cm) tail, retrace the thread path to form a ring, and continue through the next Nib-bit **(figure 1, a–b)**. Pick up a 4 mm pearl, skip the next two Nib-bits, and sew through the following Nib-bit (TH) **(figure 2, a–b)**. Sew back through the pearl and the Nib-bit your thread exited at the start of this step, going in the same direction **(b–c)**, and continue back through the pearl again **(c–d)**.

2) Pick up an 11º Demi bead and an 11º cylinder bead four times, and sew through the pearl to form a loop on one side of the pearl **(figure 3, a–b)**. Pick up a cylinder and a Demi four times, and sew through the pearl, positioning this loop on the opposite side of the pearl **(b–c)**. Sew through all the beads added in this step **(c–d)** twice to tighten.

3) Sew through the pearl, the adjacent Nib-bit (TH), and the open hole of the same Nib-bit **(figure 4, a–b)**.

4) Pick up a MiniDuo bead, and sew through the open hole of the next Nib-bit **(b–c)**. Repeat this stitch five times, and continue through the first MiniDuo **(c–d)**.

5) Pick up two 15º seed beads, and sew through the open hole of the same MiniDuo **(figure 5, a–b)**. Pick up two 15ºs, and sew through the other hole of the same MiniDuo, the adjacent hole of the next Nib-bit, and the following MiniDuo **(b–c)**. Repeat this step five times, and continue through the first two 15ºs added in this step **(c–d)**. End the tail thread in the center of the flower base, but not the working thread. Set this flower component aside.

6) Repeat step 1–5 to make four more flower components.

CONNECTIONS

1) Position two flowers next to each other, facing up, with the working threads on the bottom right. With the working thread of the left component **(figure 6, point a)**, pick up a Demi, a two-hole vintage tile bead, and a Demi,

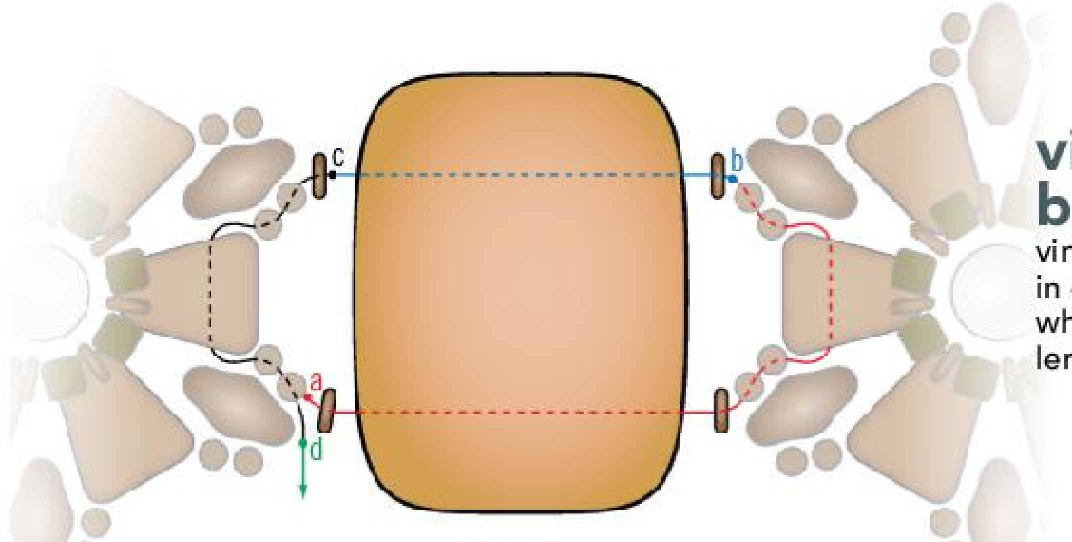


FIGURE 6

vintage beads The vintage beads come in different shapes, which can affect the length of the bracelet.

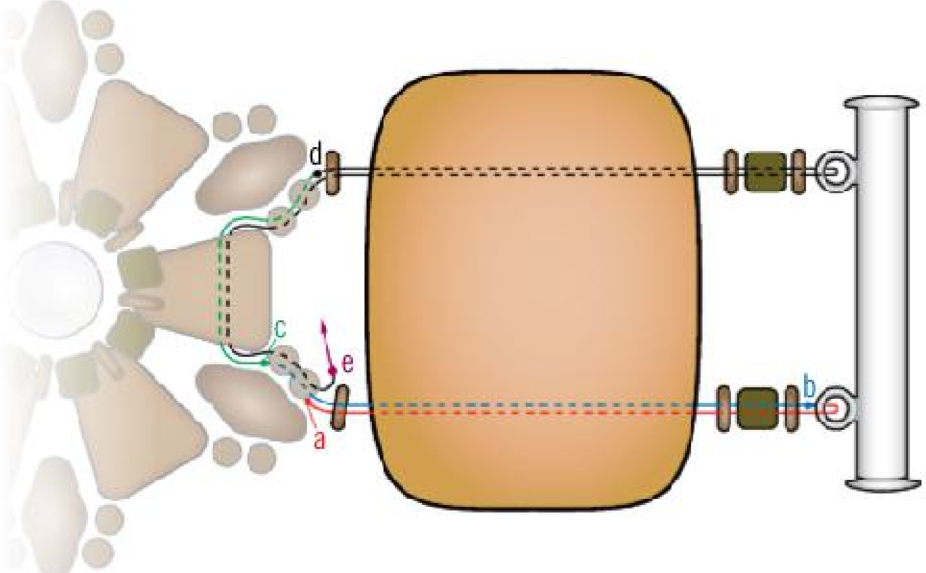
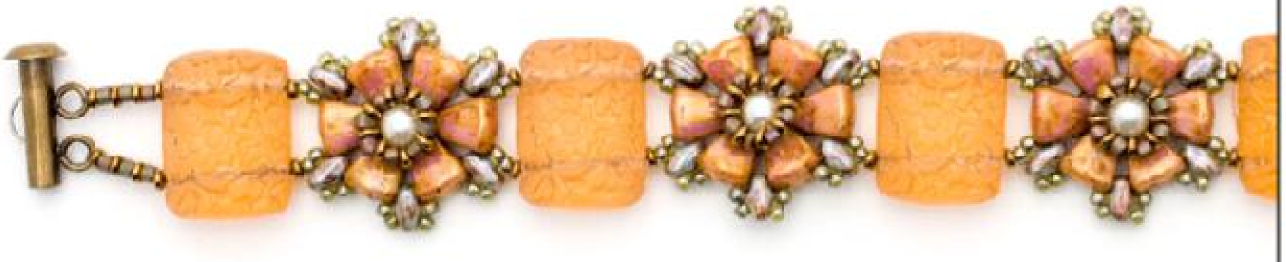


FIGURE 7



and sew through the corresponding two 15°s on the next flower component, the adjacent Nib-bit, and the following two 15°s **(a–b)**. Pick up a Demi, and sew through the open hole of the vintage bead **(b–c)**. Pick up a Demi, and sew through the corresponding two 15°s on the first flower component, the adjacent Nib-bit, and the following two 15°s as shown **(c–d)**. Retrace the thread path of the connection a couple times, and end this working thread.

2) Repeat step 1 to attach the remaining flower components.

CLASP

1) With the remaining working thread exiting the bottom right **(figure 7, point a)**, pick up a Demi, a vintage bead, a Demi, a cylinder, and a Demi, and sew through a loop in the clasp **(a–b)**. Sew back through the beads just added, and the two 15°s your thread exited at the start of this step **(b–c)**. Continue through the next Nib-bit and two 15°s **(c–d)**. Work as before to attach the other clasp loop **(d–e)**, retrace the thread path of the connections, and end the threads.

2) Attach 12 in. (30 cm) of thread to the other end of the bracelet, exiting the two corresponding 15°s, opposite the lower connection, and repeat step 1 to attach the other half of the clasp. **B&B**

Bonnie Boblin
Contact in care of Bead&Button.

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make it longer

Add additional Demi and cylinder beads near the clasp to adjust the length.

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RADIANCE NECKLACE

designed by Isabella Lam

DIFFICULTY ●●●○○

cinch stitch

Learn a fun and easy new technique as you make this gorgeous, sparkly necklace using cinch stitch.

materials
blue/silver necklace 19 in. (48 cm)

- **35** 4 mm bicone crystals (Swarovski, indian sapphire AB)
- **190** 3 mm bicone crystals (Swarovski, metallic blue 2X)
- **9 g** 11º seed beads (Miyuki 305, montana blue gold luster)
- **15 g** 15º seed beads (Miyuki 961, bright sterling plated)
- **1** magnetic clasp
- Fireline, 6 lb. test
- beading needles, #12

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Find basics online:
FacetJewelry.com/basics

- attaching a stop bead
- ending and adding thread
- square knot

ROPE

1) On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail.

2) Pick up a repeating pattern of an 11º seed bead and a 15º seed bead four times. Sew through all the beads again, tie the beads into a ring with a square knot, and then continue through the first 11º added **(figure 1, a–b)**.

3) Pick up six 15ºs, and sew through the 11º your thread is exiting, the next 15º, and following 11º **(figure 2, a–b)**. Repeat this stitch three times, but after the last stitch, do not sew through the next 15º and 11º. Sew through the first three 15ºs added in the last stitch **(b–c)**.

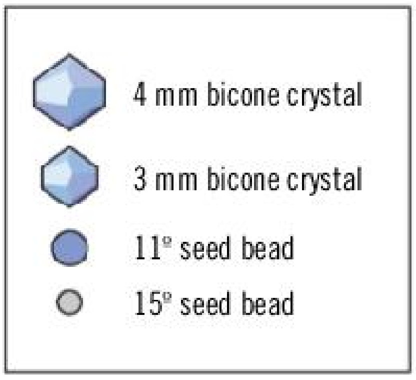
4) Pick up an 11º, and sew through the next two 15ºs **(figure 3, a–b)**. Pick up an 11º, skip the next three 15ºs, and sew through the following two 15ºs in the next loop **(b–c)**. Repeat these stitches three times, and step up through the first 11º added in this round **(c–d)**.

5) Pick up a 15º, and sew through the next tip 11º in the previous round **(figure 4, a–b)**. Repeat this stitch three times **(b–c)**. Pull tight to cinch the beads in this round into a tight ring. Retrace the thread path through this round twice, and exit an 11º. Note that the point 11ºs have been drawn in toward the center of the tube, forming a cinch stitch, whereas the other 11ºs now sit along the outer perimeter.

6) Repeat steps 3–5 to the desired length, ending and adding thread as needed. End the working thread and tail.

EMBELLISHMENT

1) Add a comfortable length of new thread at one end of the beadwork, and exit an outer 11º in the first round (not the initial ring). Pick up a 15º, a 3 mm bicone crystal, and a 15º, and sew through the next 11º in the corresponding line of 11ºs **(figure 5, a–b)**. Repeat this stitch **(b–c)** for the length of the rope. Your thread will change direction with each stitch.



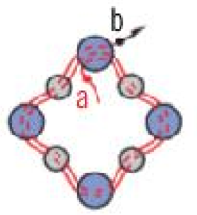
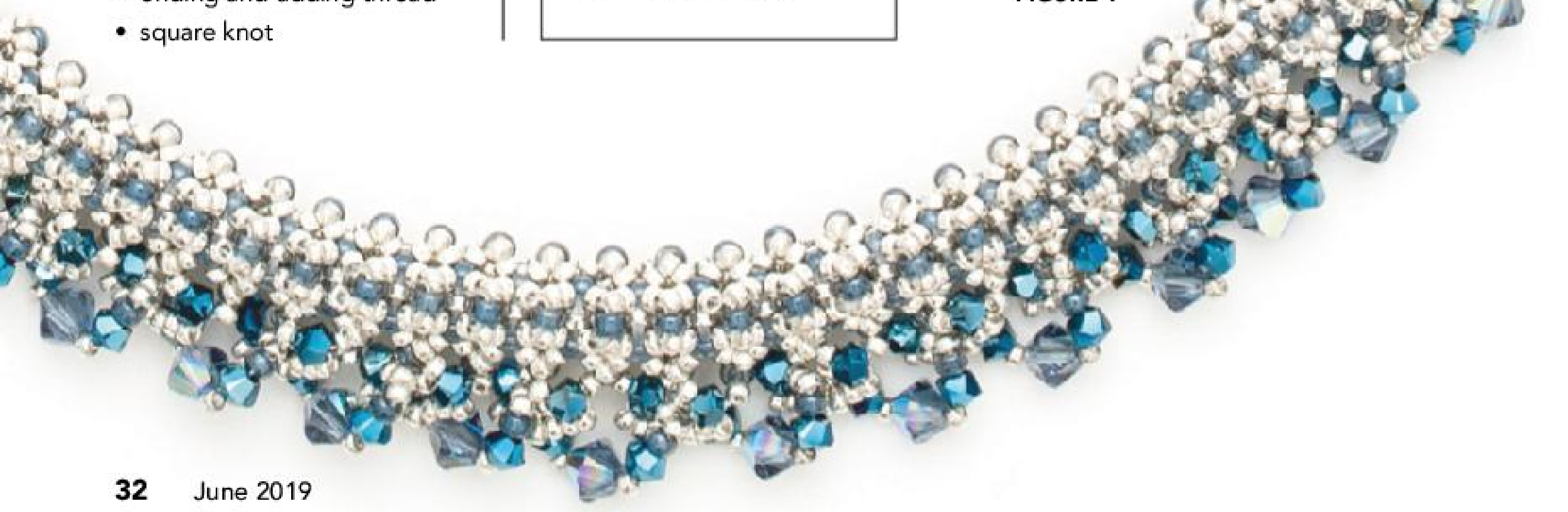


FIGURE 1



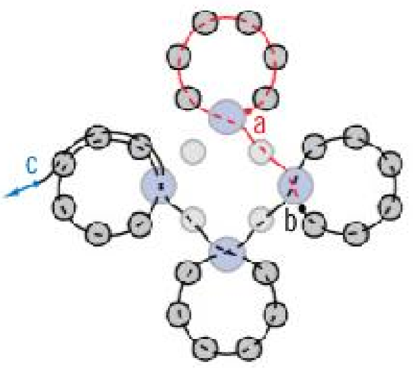


FIGURE 2

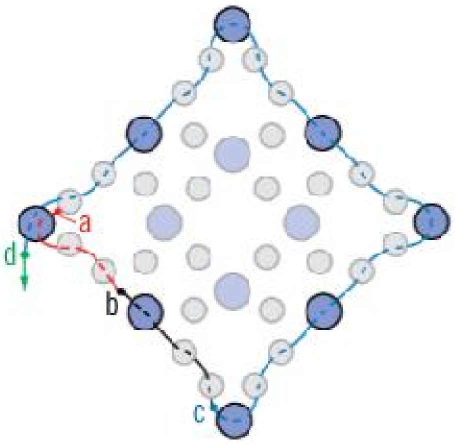


FIGURE 3

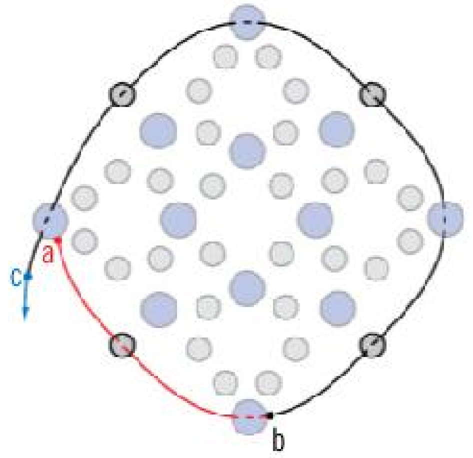


FIGURE 4

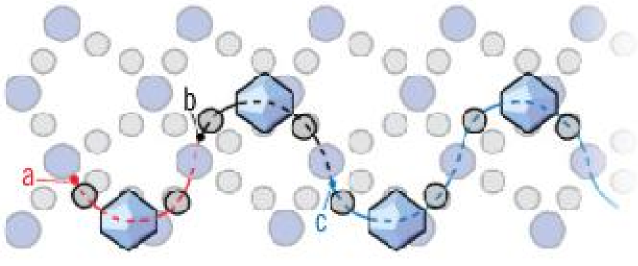


FIGURE 5

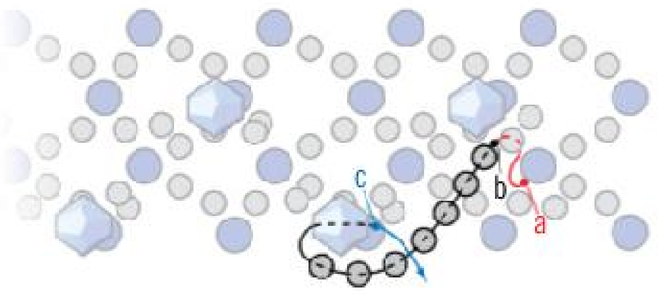


FIGURE 6

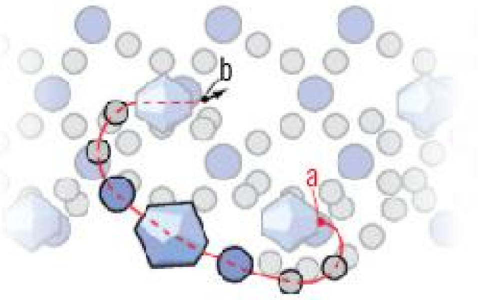


FIGURE 7

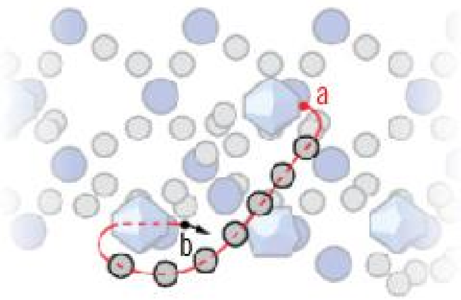


FIGURE 8

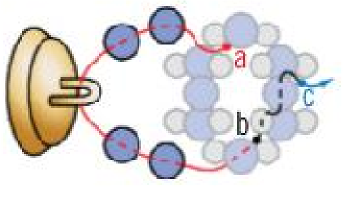


FIGURE 9

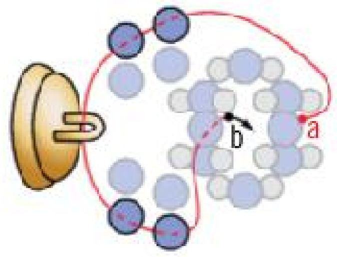


FIGURE 10

2) After the final stitch, sew back through the last 15º added **(figure 6, a–b)**. Pick up seven 15ºs, skip the adjacent 3 mm, and sew through the next 3 mm, going toward the end you just came from **(b–c)**.

note When you sew through the 3 mm bicones, pull the thread straight through them; don't pull it on an angle, as the holes of the crystals have sharp edges and can cut the thread.

3) Pick up two 15ºs, an 11º, a 3 mm, an 11º, and two 15ºs, and sew through the next 3 mm, going toward the end you just came from **(figure 7, a–b)**. This loop of beads should sit on top of the previous loop.

4) Pick up seven 15ºs, and sew through the next 3 mm, going toward the end you just came from **(figure 8, a–b)**. This loop of beads should sit on top of the previous loop.

5) Repeat steps 3–4 four more times for a total of five repeats. This is the first set of loops.

6) Continue making loops as in steps 3–4 with the following changes. Work five repeats of each pair of loops, ending and adding thread as needed.

Set 2:

- Make a loop with two 15ºs, two 11ºs, a 3 mm, two 11ºs, and two 15ºs.
- Make a loop with seven 15ºs.

Set 3:

- Make a loop with two 15ºs, two 11ºs, a 4 mm bicone crystal, two 11ºs, and two 15ºs.
- Make a loop with seven 15ºs.

Set 4:

- Make a loop with two 15ºs, two 11ºs, a 3 mm, a 4 mm, a 3 mm, two 11ºs, and two 15ºs.
- Make a loop with seven 15ºs.

7) Continue making loops as in steps 3–4 with the following changes. Work repeats of the loops until you reach the center of the rope.

- Make a loop with two 15ºs, an 11º, a 3 mm, a 15º, a 4 mm, a 15º, a 3 mm, an 11º, and two 15ºs.
- Make a loop with seven 15ºs.

8) Work the step 7 loops once more for the center sets of loops.

9) To embellish the other half of the rope, work as in step 7 for the same number of loops as in the first half of the rope. Working in reverse and starting with set 4, continue to embellish the rope so the second half is a mirror image of the first half. End the thread.

FINISHING

1) Add a 10-in. (25 cm) thread at one end of the rope, and exit an 11º in the end round **(figure 9, point a)** (the end view of the rope is shown in the figure for clarity).

2) Pick up two 11ºs, half of the magnetic clasp, and two 11ºs, and sew through the opposite 11º in the end round **(a–b)**. Continue through the next 15º and 11º **(b–c)**.

3) Pick up two 11ºs, sew through the clasp again, pick up two 11ºs, and sew through the opposite 11º in the end round **(figure 10, a–b)**. Retrace the thread path through the clasp connections at least once, and end the thread.

4) Repeat steps 1–3 on the other end of the rope.

BRACELET OPTION

Stitch up a bracelet to match your new necklace. The rope itself — without any embellishment — makes a fantastic bracelet, but you can also add the first layer of embellishment for a sparklier version.

1) Repeat steps 1–6 of "Rope" and step 1 of "Embellishment."

2) After the last stitch, sew through the beadwork to exit an 11º in the end round.

3) Repeat steps 2–4 of "Finishing," and end the threads. **B&B**

Isabella Lam
miyuki.co.il@
gmail.com
isabellalam.com

*Easy bracelet option

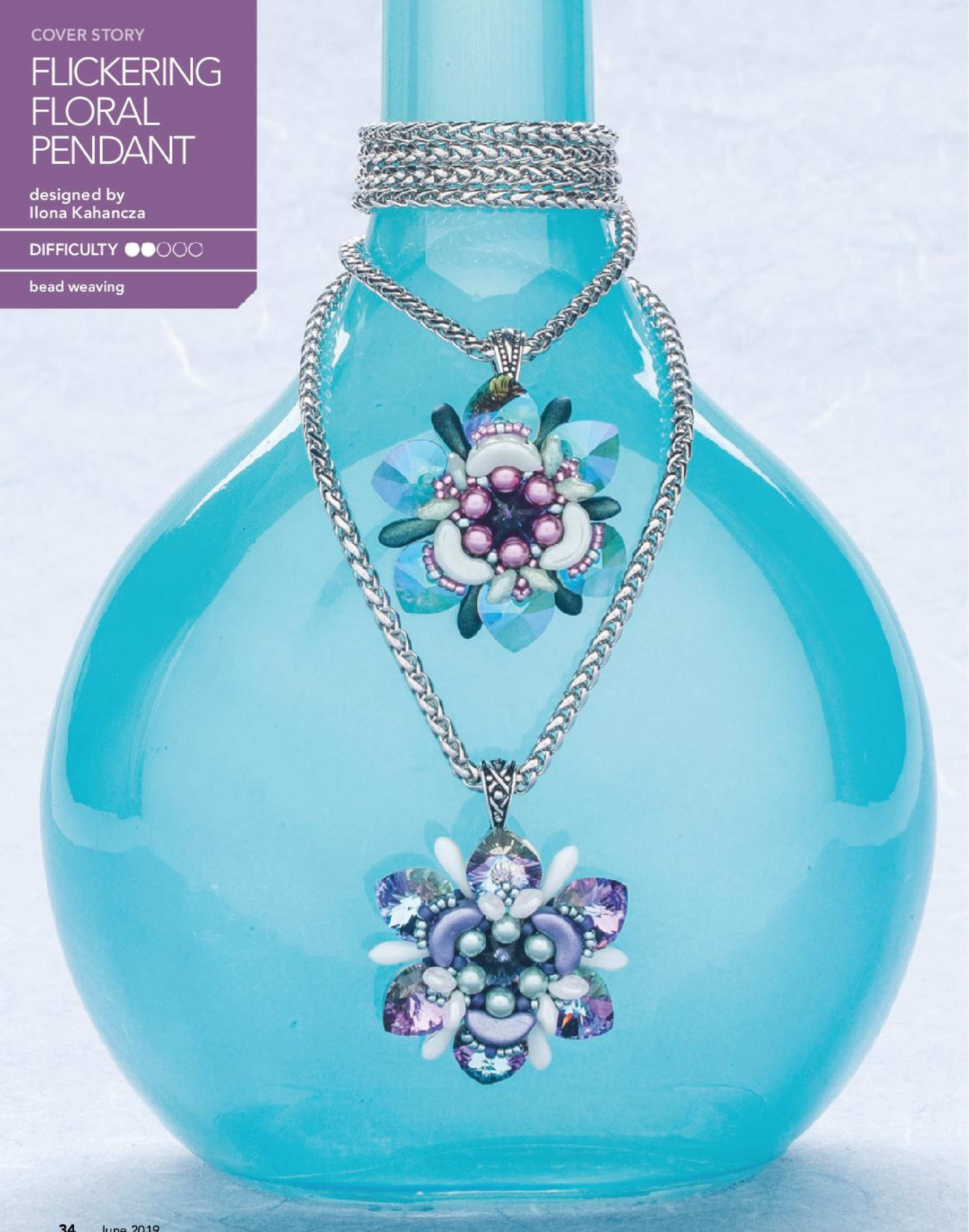
COVER STORY

FLICKERING FLORAL PENDANT

designed by
Ilona Kahancza

DIFFICULTY ●●○○○

bead weaving



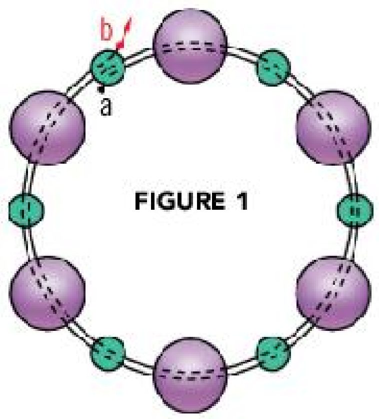


FIGURE 1

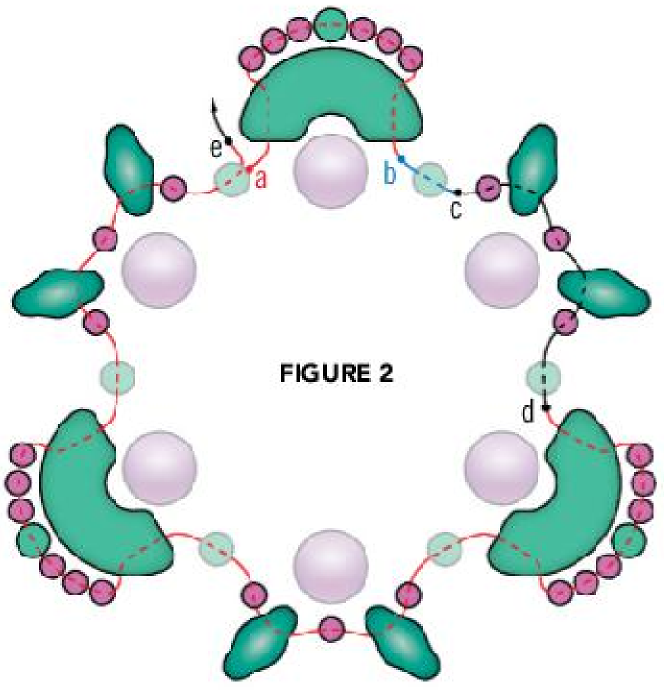


FIGURE 2

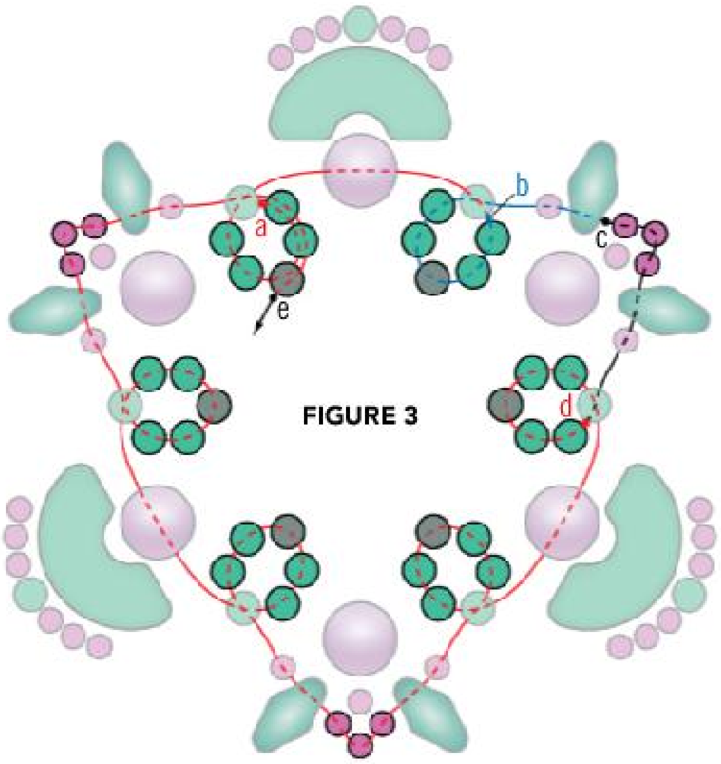


FIGURE 3

materials

green/pink pendant
1½ in. (3.8 cm)

- **1** 10 mm rivoli (Swarovski, tanzanite)
- **6** 10 mm heart pendants (Swarovski, crystal paradise shine)
- **3** 5 x 10 mm Arcos Par Puca beads (opaque light green luster)
- **6** 3 x 10 mm dagger beads (forest green metallic suede)
- **6** 2.5 x 5 mm SuperDuo beads (stone green luster)
- **6** 4 mm glass pearls (fuchsia)
- 11º seed beads
  - **1 g** color A (Miyuki 4216, Duracoat galvanized dark sea foam)
  - **1 g** color B (Toho PF565F, PermaFinish frosted galvanized blue slate)
- **1 g** 15º seed beads (Miyuki 1650, dyed semi-frosted silver-lined lavender)
- **1** 5 x 13 mm bail (TierraCast)
- Fireline, 6 lb. test
- beading needles, #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find Basics online:
FacetJewelry.com/basics

- ending and adding thread

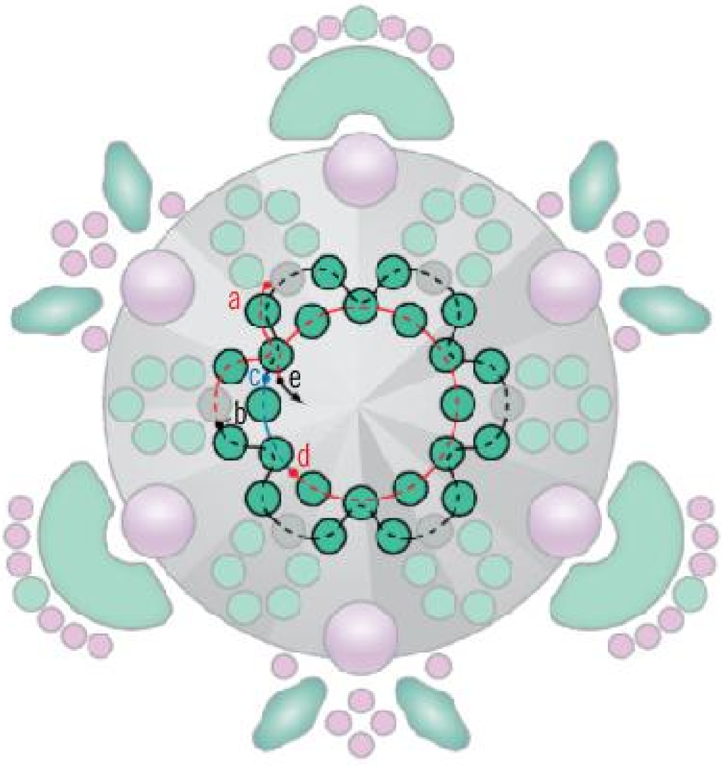


FIGURE 4

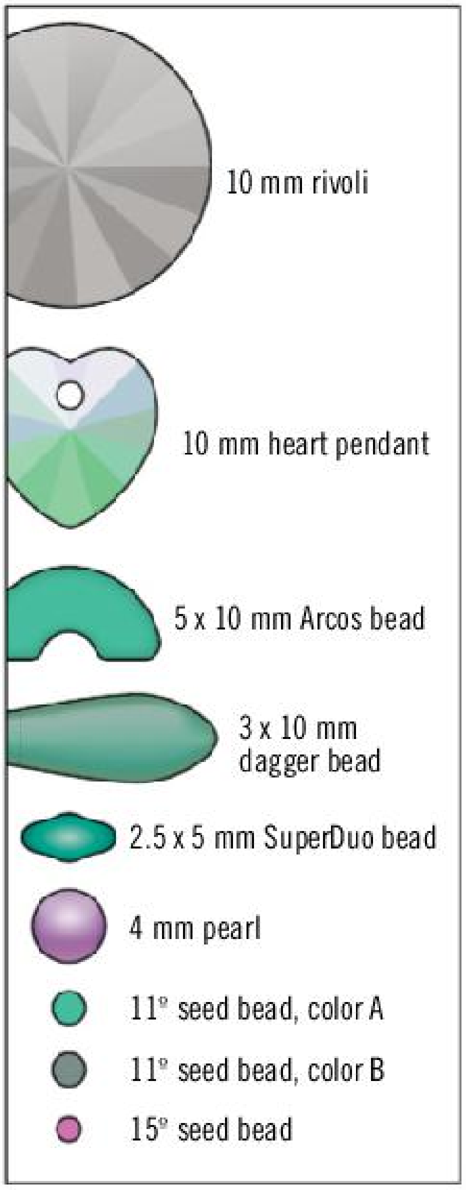
Make a flower pendant that sparkles with heart-shaped crystal petals.

PENDANT

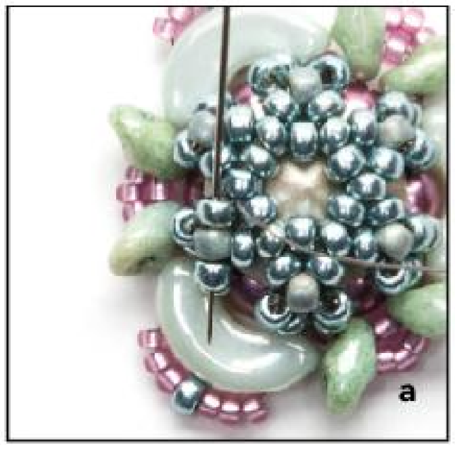
1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of a color A 11º seed bead and a 4 mm pearl six times. Retrace the thread path, and sew through the next A **(figure 1, a–b)**.

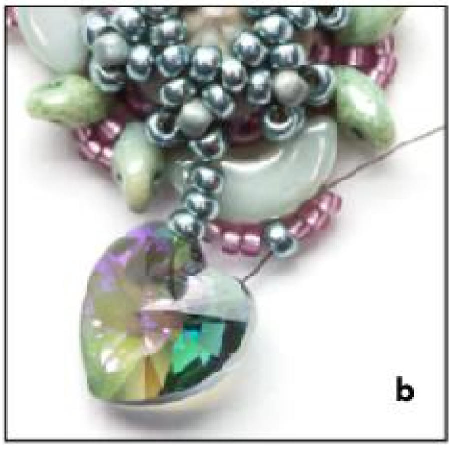
2) Pick up an Arcos bead through the tip hole (entering from the inside edge), three 15º seed beads, an A, and three 15ºs, and sew through the open tip hole of the same Arcos **(figure 2, a–b)**. Skip the next pearl and sew through the following A **(b–c)**. Pick up a 15º, a SuperDuo bead, a 15º, a SuperDuo, and a 15º, skip the next pearl, and sew through the following A **(c–d)**. Repeat these stitches twice to complete the round **(d–e)**. The outer hole of the SuperDuos will not be used.

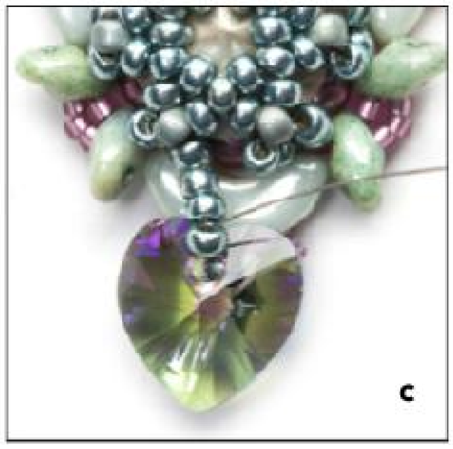
3) Pick up two As, a color B 11º seed bead, and two As, and sew through the same A your thread exited at the start of this step, going in the same direction, to form a loop. Continue through the next pearl and A **(figure 3, a–b)**. Pick up two As, a B, and two As, sew through the same 11º to form a loop, and continue through the next 15º and SuperDuo **(b–c)**. Pick up three 15ºs, skip the next 15º, and sew through the following SuperDuo, 15º, and A **(c–d)**. Repeat these stitches twice, and continue through the first two As and B added in the first loop **(d–e)**.

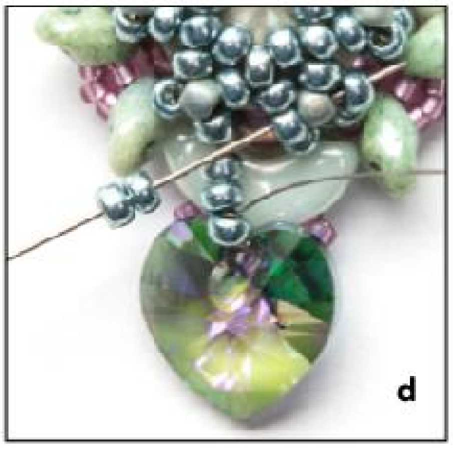


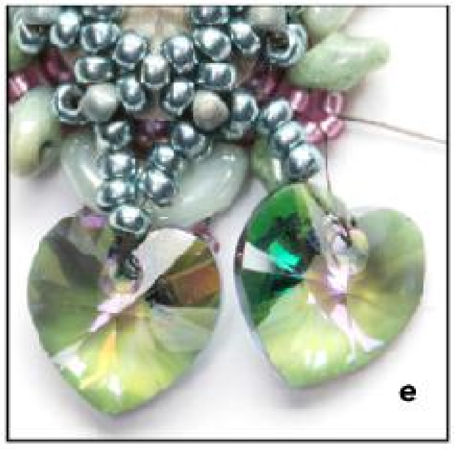
4) Place the 10 mm rivoli face down into the beadwork, positioning the loops on top of the rivoli. Pick up three As, and sew through the center B in the next loop to form a picot **(figure 4, a–b)**. Repeat this stitch five times to complete the round, and sew through the first two As added in this round **(b–c)**. Pick up an A, and sew through the center A in the next picot **(c–d)**. Repeat this stitch five times to complete the

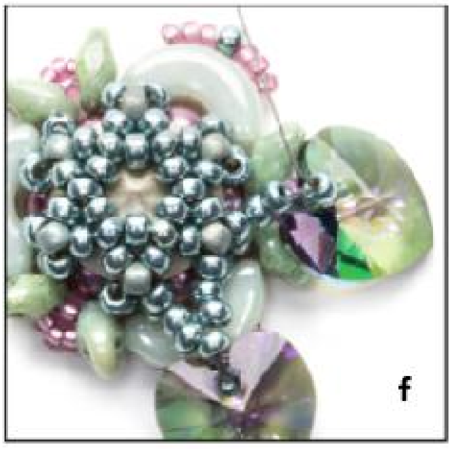


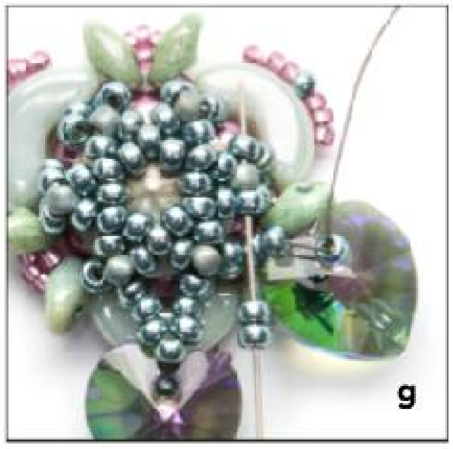


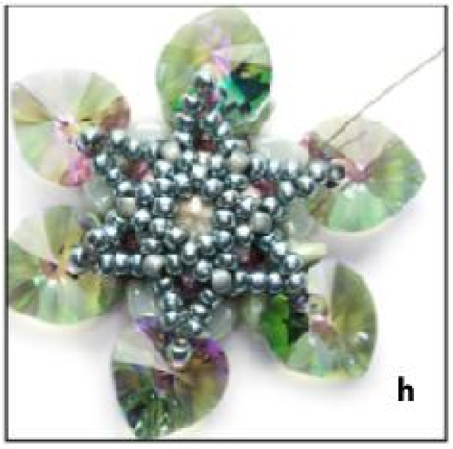


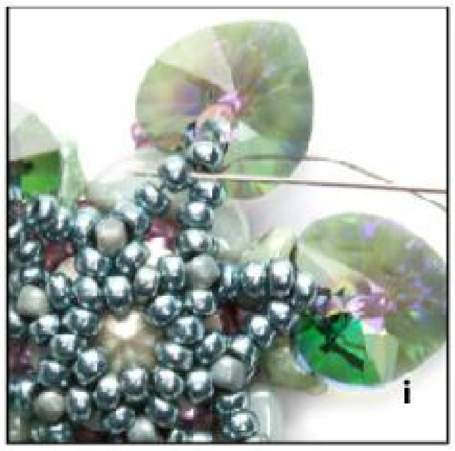


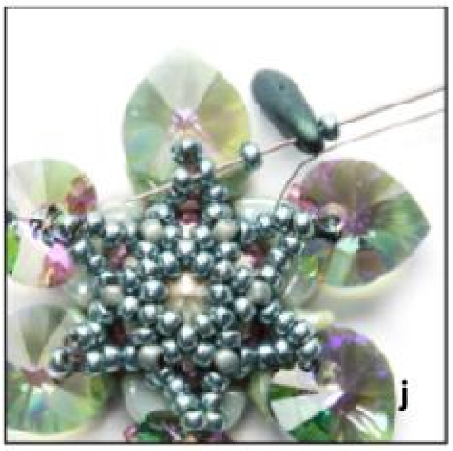


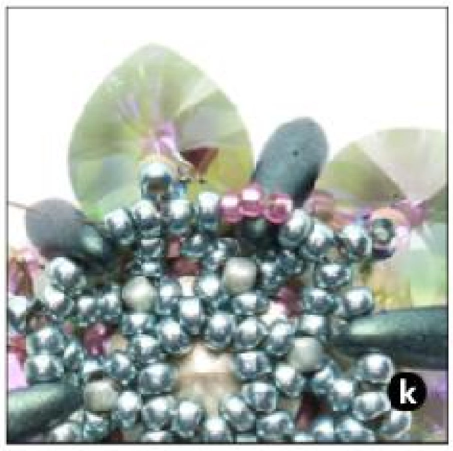












round **(d–e)**. Retrace the thread path using tight tension to secure the rivoli. End the tail but not the working thread.

5) Sew through the next A in the same picot, the center B in the loop of five beads, and the following A in the same loop **(photo a)**. Your needle should be pointing toward an Arcos bead.

6) Pick up three As and a heart pendant with the back of the heart facing up. Sew through the A on the outer edge of the Arcos **(photo b)**. Sew back through the heart and the last A added **(photo c)**. The A your thread is exiting will be called a connector A. Pick up two As, skip the first bead in the next five-bead loop, and sew through the center A, B, and A in the same loop **(photo d)**.

7) Pick up three As and a heart with the back of the heart facing up, and sew through the center 15º of the three-bead picot between the next pair of SuperDuos **(photo e)**. Sew back through the heart and the adjacent connector A **(photo f)**. Pick up two As, skip the first bead in the next five-bead loop, and sew through the next A, B, and A in the same loop **(photo g)**.

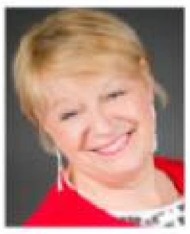
8) Repeat steps 6–7 twice to complete the round **(photo h)**.

9) Sew through the next two As, skip the following A connector, and continue through the following A **(photo i)**.

10) Pick up an A, a dagger, and an A, and sew through the two As adjacent to the connector A on the next heart crystal **(photo j)**. Repeat this stitch five times to complete the round, and sew through the first A added in this round.

11) Pick up three 15ºs, skip the adjacent dagger, and sew through the next A added in the last round, the following two As adjacent to the connector A on the next heart crystal, and the A prior to the following dagger **(photo k)**. Repeat this stitch to complete the round, but after the last stitch, sew through only the first A adjacent to the following connector.

12) Pick up four 15ºs, the loop of a bail, and four 15ºs, and sew back through the same A your thread exited at the start of this step to form a loop on one side of the bail **(figure 5, a–b)**. Pick up a 15º, skip the connector A, and sew through the following A **(b–c)**. Pick up four 15ºs, and sew through the loop of the bail again. Pick up four 15ºs, and sew back through the A your thread is exiting to form another loop through the bail **(c–d)**. End the thread. B&B



Ilona Kahancza
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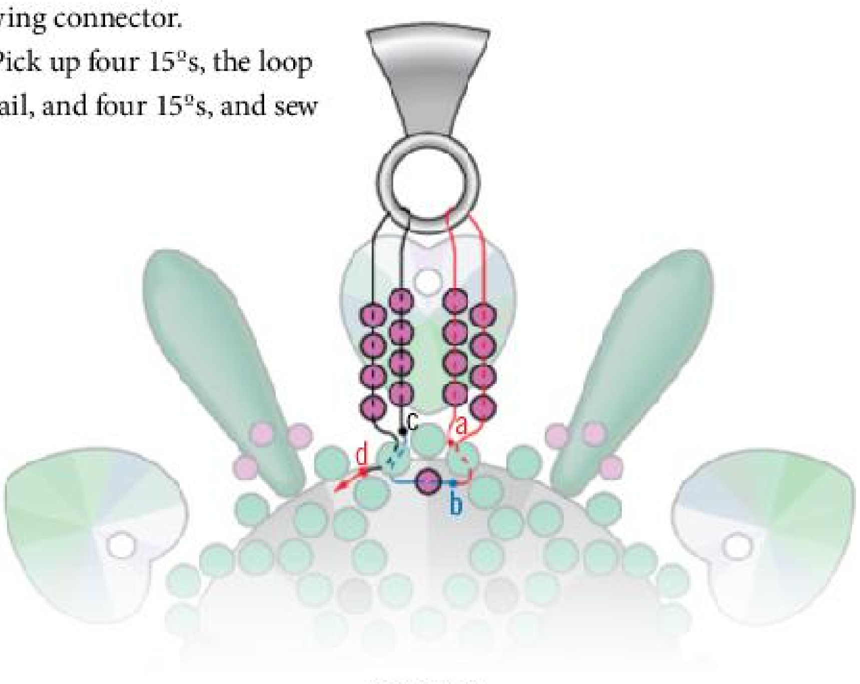

FIGURE 5

Find classes *for every skill, style, and technique*
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2019
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B191904
Bob Galivan

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P34000

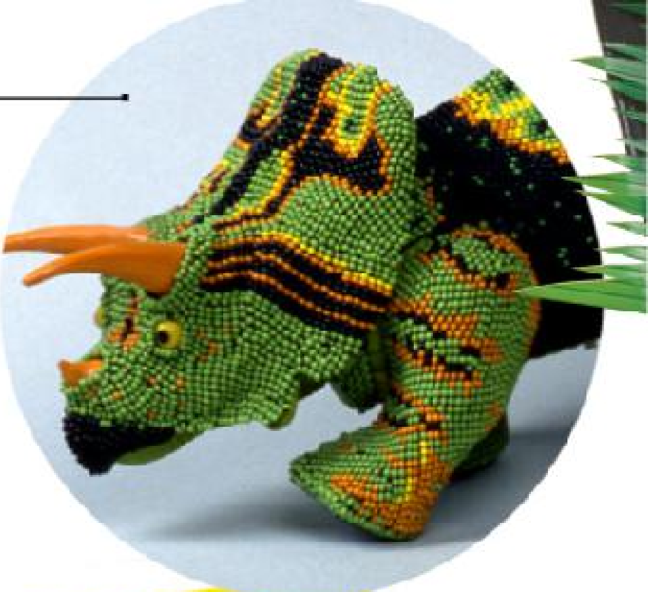
Marvel at a collection of curious

by Diane Jolie

Gather a pile of glistening beads in front of most designers, and they will create beautiful jewelry. Put the same beads in front of other inventive people, and they'll think: "I'm going to cover a naked mole rat with these!"

For 25 years, our *Bead&Button* staff has been amazed and humbled by the creative spirit that drives our readers and contributors. Over the years, hundreds of talented individuals have shared their treasures: many exquisite, some innovative, and a few head-scratchers.

We hope you are inspired and moved by a sampling of these beaded wonders! B&B

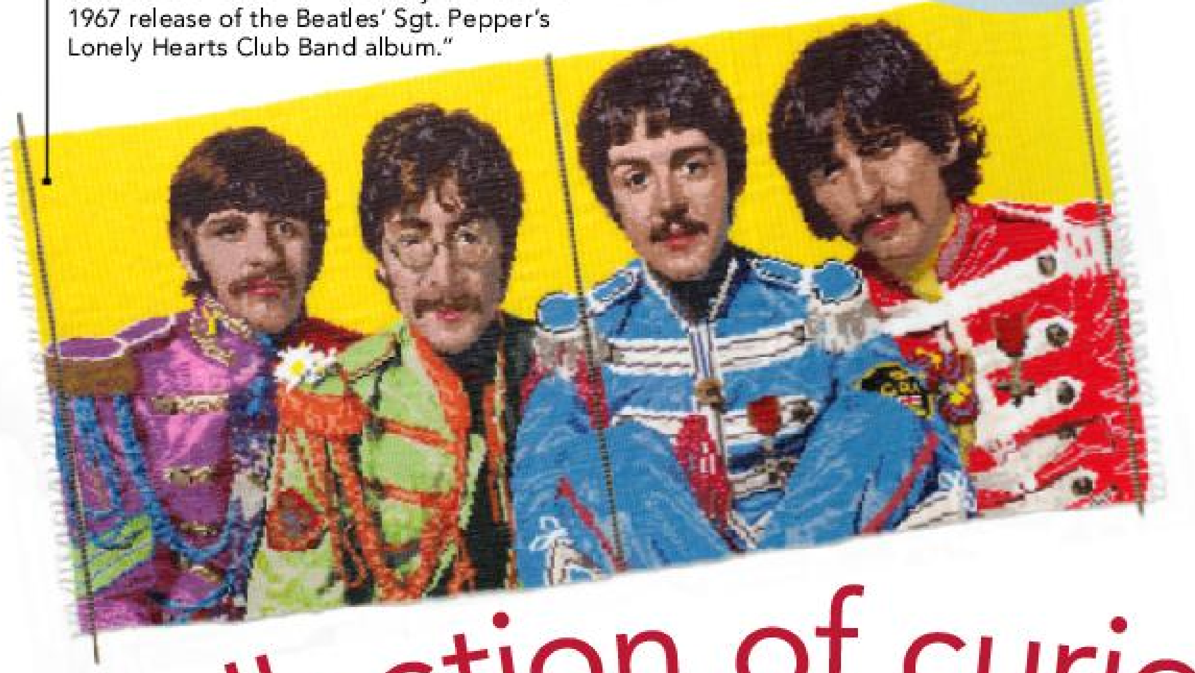


"Dino pet"

by Lorinda Emling

April 1994

"This dinosaur is beaded over a mechanical toy. One of the biggest challenges was to figure out how to do the peyote-stitch covering so that it fit snugly but didn't interfere with the dinosaur's movements and allowed battery changes."

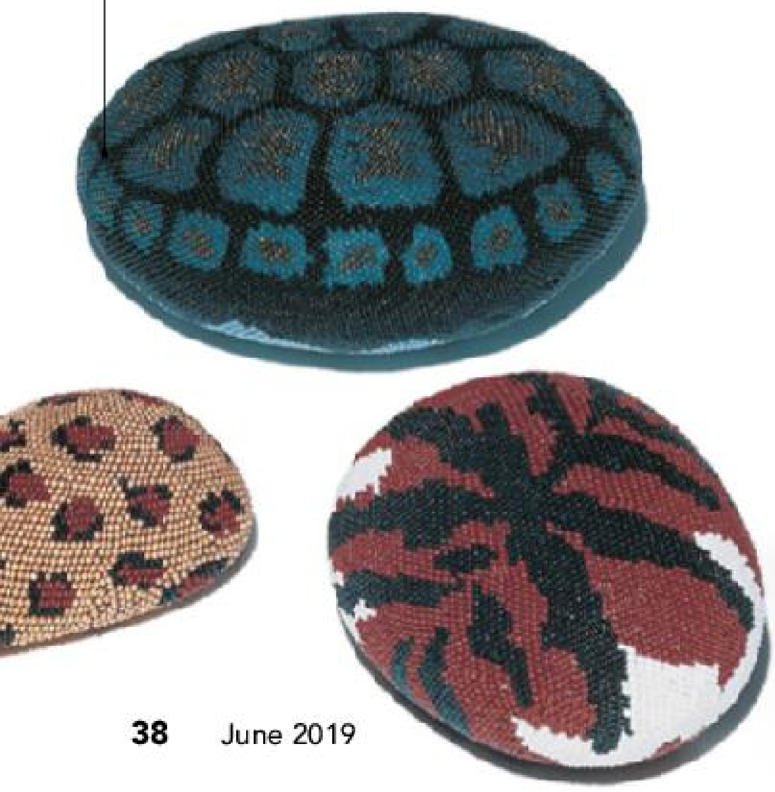


"Classic Beatles"

by Peggy Dembicer

February 2008

"I stitched this loomworked panel to commemorate the 40th anniversary of the June 1967 release of the Beatles' Sgt. Pepper's Lonely Hearts Club Band album."

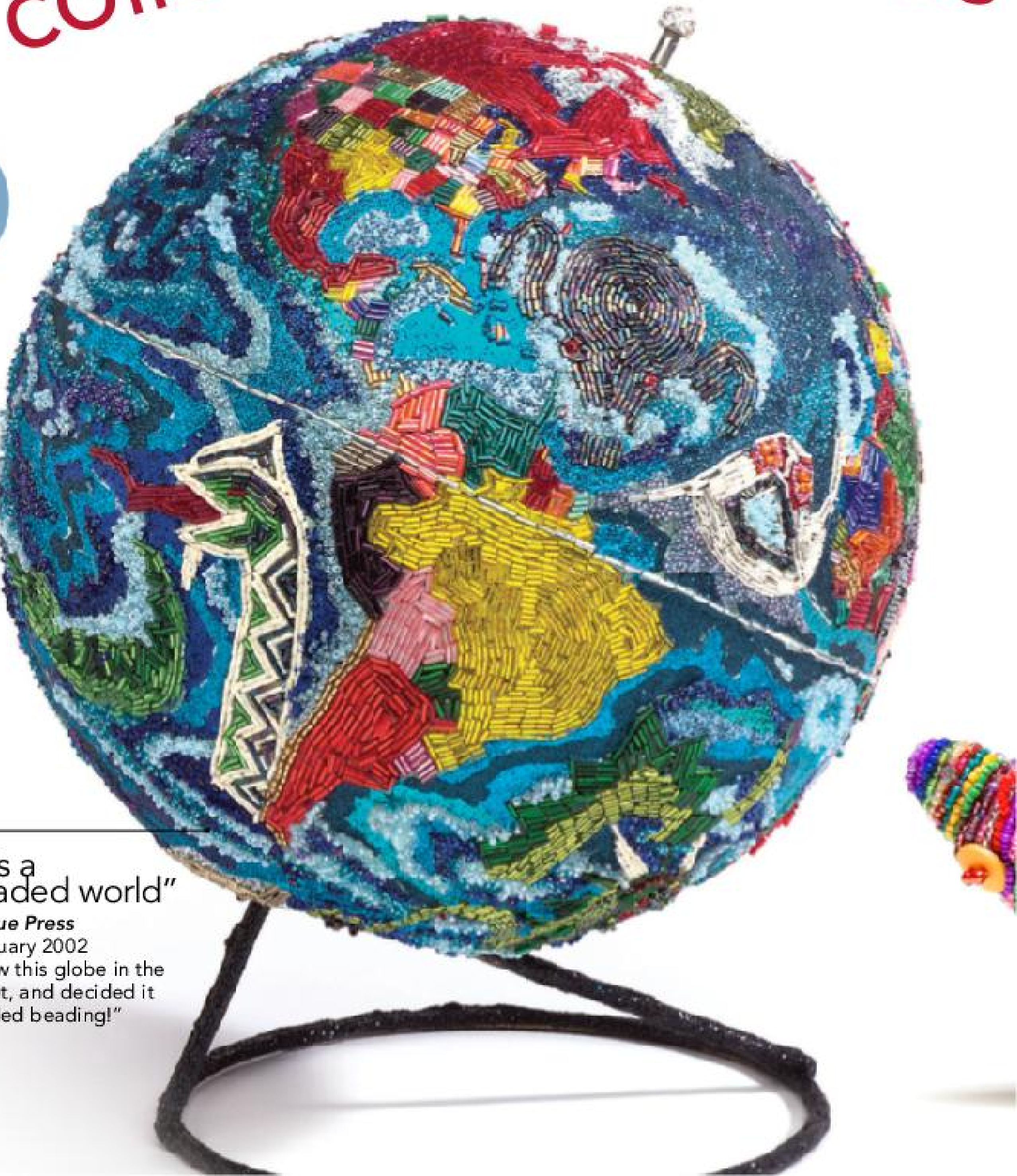


"Beaded rocks"

by Sheri Sullivan

August 1999

"I hope to relay to the viewer the contradiction of solid and fragile, animate and inanimate, life and death, and consciousness and mystery."



"It's a beaded world"

by Sue Press

February 2002

"I saw this globe in the closet, and decided it needed beading!"

"Sushi platter"

by Linda Rettich
December 2009
Visit FacetJewelry.com for free, subscriber-only directions.
"While enjoying sushi, I noticed the beautiful design and use of color in this delicacy. I immediately thought of beadwork, perhaps because sushi looks beaded by nature."

"Not so naked mole rats"

by Jenny Kubeck
August 2002
"A few friends and I started a series of projects we call Craft Goddess Challenges. The first challenge began after a trip to the zoo where I saw naked mole rats and purchased life-size figures at the gift shop."

and curiouser beaded objects

GOYA
CUENTAS NEGRAS
DelMonte
GREEN BEADS
REFRIED BEADS
Fat Free

"Beaded bean cans"

by Mel Jonassen
April 2001
"I graphed all the labels of my beaded cans by hand, then I wove them on a loom with 11º seed beads."

"Hermione the caterpillar"

by Colleen Schondel
December 2009
"Hermione is a Beanie Baby (12 in. / 30 cm) embroidered with buttons, seed beads, and assorted beads from my stash."

"Beaded Barbie"

by Michael Sardella
February 1996
"One evening, I looked at the Anniversary Issue Barbie in her black-and-white striped bathing suit, and I thought, 'We can do better than that.'"

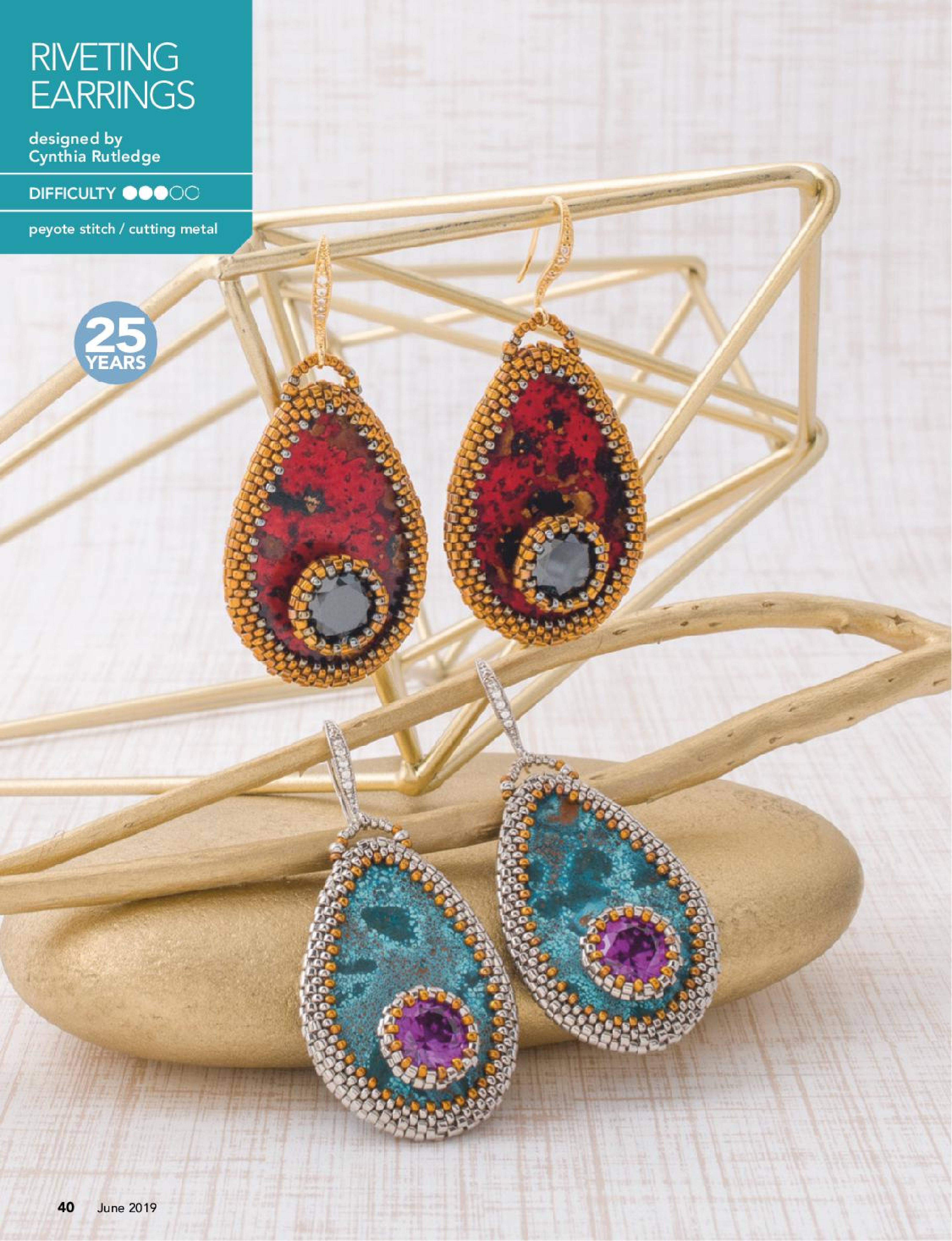
RIVETING EARRINGS

designed by
Cynthia Rutledge

DIFFICULTY ●●●○○

peyote stitch / cutting metal

25 YEARS



materials
teal/silver earrings
2½ in. (6.4 cm)

- **2** 10 mm round cubic zirconia (CZ) stones (alexandrite; cynthiarutledge.net)
- **4** 11º seed beads (Miyuki 194, palladium plated)
- **2 g** 11º cylinder beads (Miyuki Delica DB0038, palladium plated)
- 15º seed beads
  - **3 g** color A (Miyuki 194, palladium plated)
  - **1 g** color B (Miyuki 1983, 24k dark yellow gold)
- **1** 2 x 5-in. (5 x 12.5 cm) sheet 36-gauge patina copper sheet, azul color (lillypillydesigns.com)
- **1** pair of ear wires (cynthiarutledge.net)
- **1** sheet heavy-duty template plastic (createforless.com)
- **10 in. (25 cm)** (½ in./1.3 cm wide) double-sided Terrifically Tacky Tape (cynthiarutledge.net)
- nylon beading thread, size D
- beading needles, #12
- microcrystalline beading wax
- thread burner (optional)
- pencil
- permanent marker (fine-point)
- Teflon-coated craft scissors
- standard office hole punch (6 mm hole)

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- peyote stitch: flat, even-count; tubular
- ending and adding thread
- conditioning thread

Dress up fine-gauge metal sheets with bezeled cubic zirconia stones, cleverly attached with bead "rivets."

PLASTIC SUPPORT SHAPES

1) Print out the template (available at FacetJewelry.com/resourceguide). Place the plastic sheet over the template, and use a pencil to trace the teardrop shape, including the small circle. Repeat to draw a second shape.

2) Use scissors to cut out the shapes. Using the hole punch tool, punch out the circle from each teardrop **(photo a)**.

template

You can also use the plastic sheet to cut out a template for multiple uses.

METAL SHAPES

The 36-gauge sheet of metal is quite fine, so handle it carefully.

1) Check out the pattern on the patina side of the metal, and decide which areas you like best. Use one of the plastic teardrops to frame up different areas. Keeping your eye on the desired areas, flip the metal over, and use a pencil to trace the teardrop shape four times to make four metal teardrops **(photo b)**. If you can't see the lines well enough, trace over them again with a permanent marker.

2) Using scissors, cut out each of the four metal teardrop shapes. Use the hole punch tool to punch out each hole **(photo c)**.

LAYERING THE SHAPES

1) On the back of a metal teardrop, adhere a strip of double-sided tape to half of the metal **(photo d)**. Trim around the outside of the teardrop shape and around the opening of the hole. Place another strip right next to the first one to completely cover the back surface, but do not overlap the edges of the tape. Trim the tape as before **(photo e)**.

2) Peel the plastic backing off the tape. Center one of the plastic support shapes over the back of the prepared metal shape, and press it into place.

3) Apply tape to the plastic layer just added and trim, as in step 1. Remove the backing, center the back of another metal shape over the layered piece, and press it into place.

4) Repeat steps 1–3 to make another layered teardrop shape.

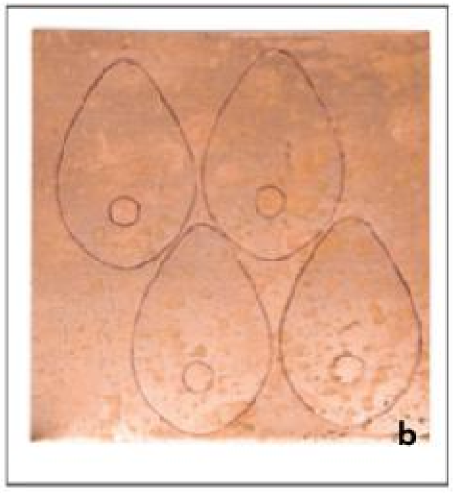
BEZELED STONE

1) On 1 yd. (.9 m) of conditioned thread, pick up a repeating pattern of a color B 15º seed bead and an 11º cylinder bead 14 times. Leaving a 6-in. (15 cm) tail, sew through the first few beads to form a ring, exiting a cylinder bead. These beads will form rounds 1 and 2 as the next round is added.

2) Work in rounds as follows.

Round 3: Using cylinder beads and skipping the Bs in the ring, work one round of tubular peyote stitch, stepping up through the first cylinder added in this round **(figure 1, a–b)**.

a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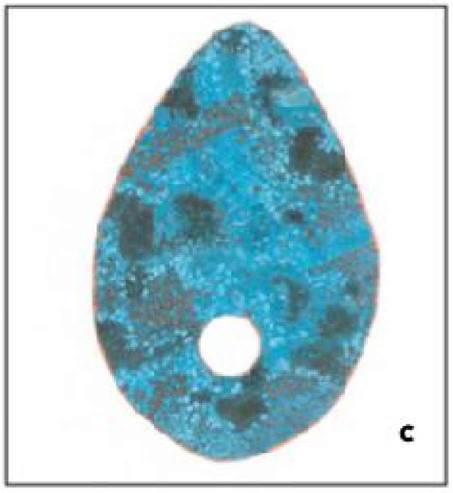
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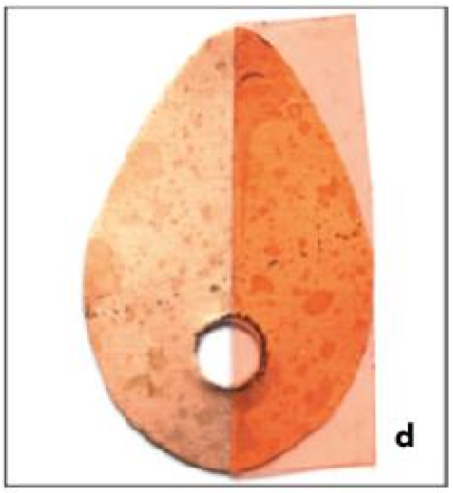
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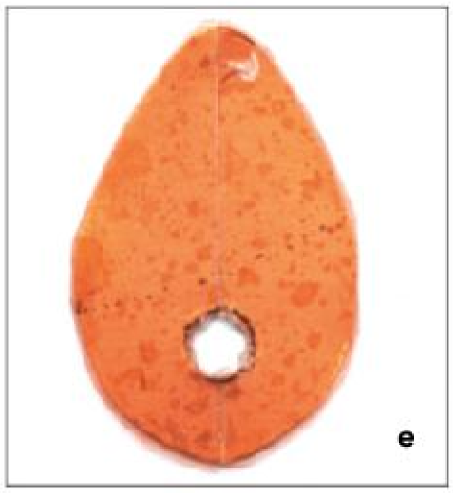
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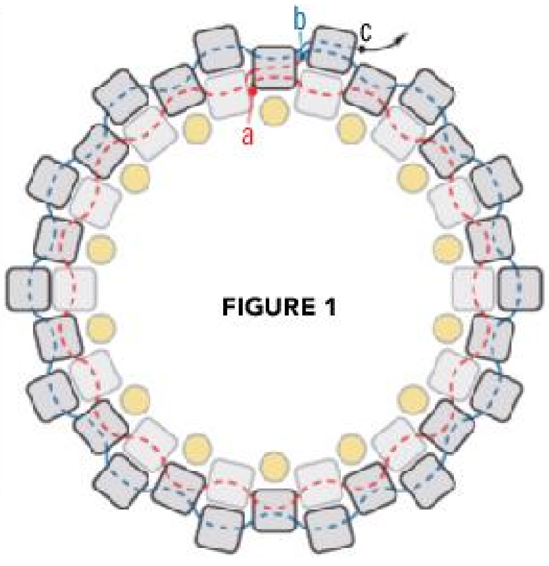


FIGURE 1

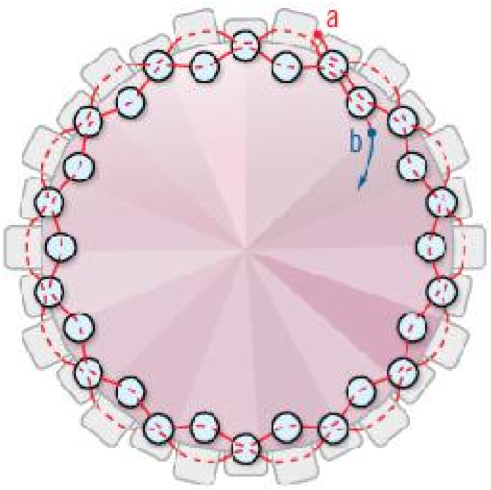


FIGURE 2

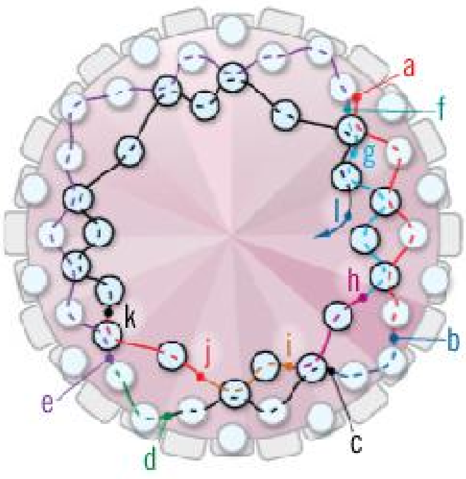


FIGURE 3

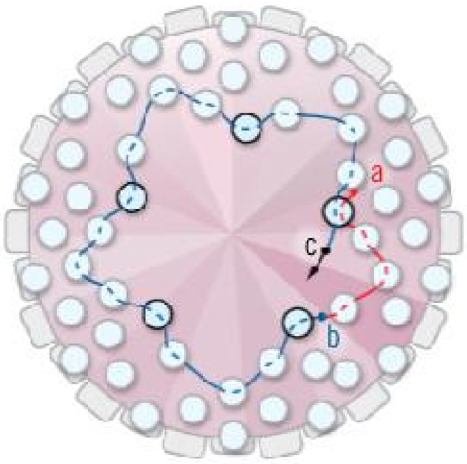


FIGURE 4

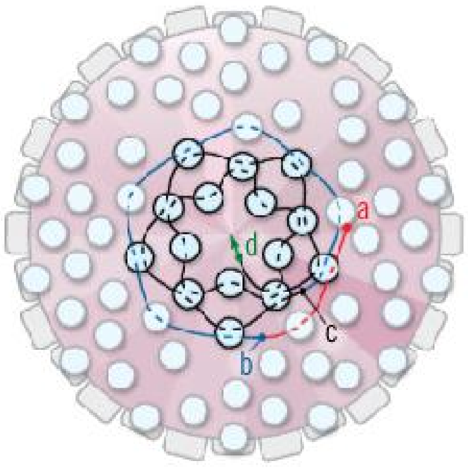
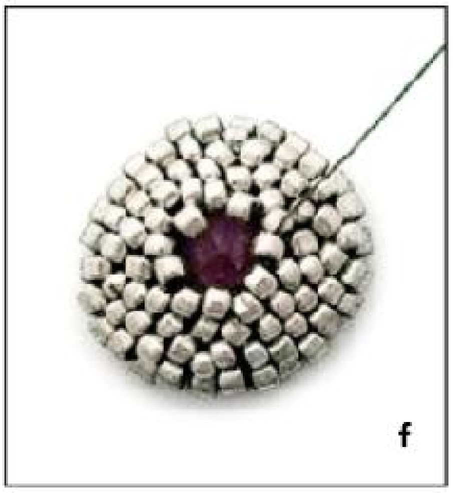
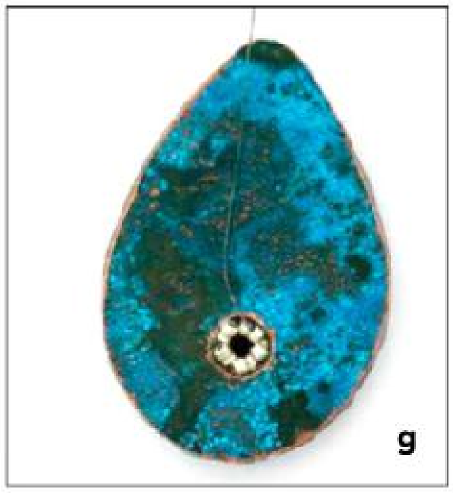
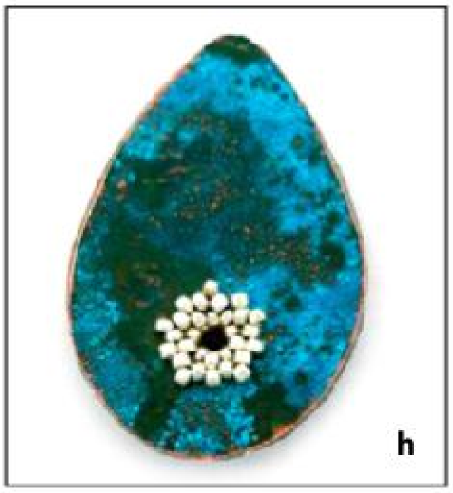
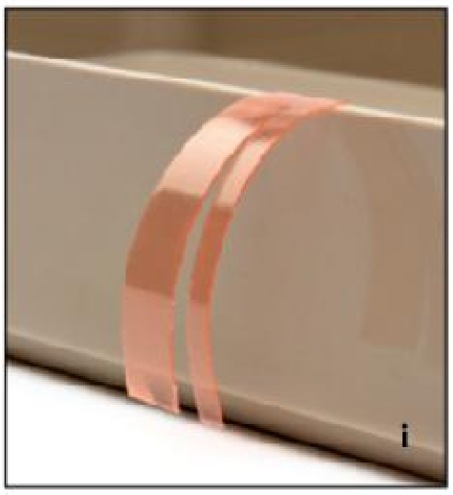


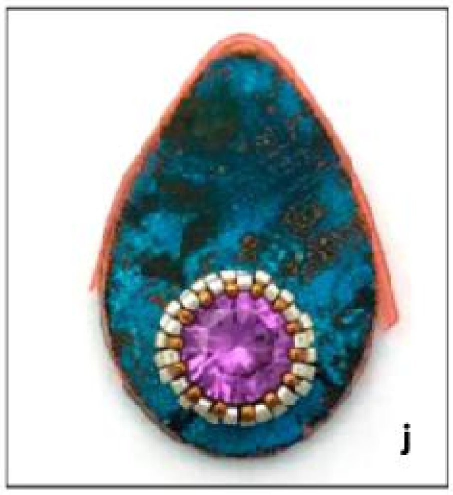
FIGURE 5

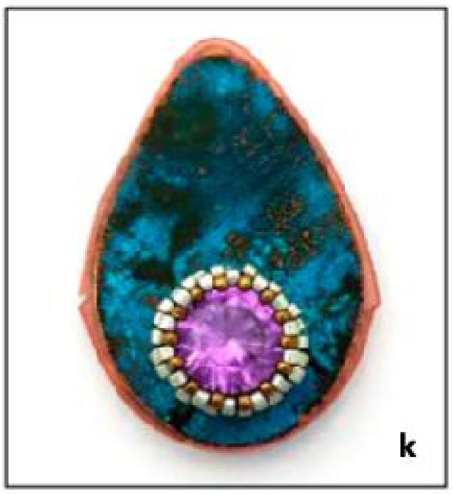












tension tamer

To hold your work in a ring and maintain tension as you stitch, wrap the tail around the pinkie on your non-dominant hand.

Round 4: Using cylinder beads, work another round of tubular peyote, and step up through the first cylinder added in this round **(b–c)**, pulling tight so the beadwork cups slightly. End the tail but not the working thread.

Rounds 5–6: Place the 10 mm CZ stone face down into the beadwork so the face is placed against the Bs in the original ring. With the working thread, and stepping up at the end of each round, work two rounds using color A 15º seed beads **(figure 2, a–b)** to tighten the beadwork around the CZ.

Round 7: Work three stitches, using an A in each stitch **(figure 3, a–b)**. Sew through the next two As in the previous rounds to create a "skip" **(b–c)**. Work two stitches using As **(c–d)**, and then sew through the next two As in the previous rounds for a "skip" **(d–e)**. Repeat these stitches once to complete the round **(e–f)**, and step up through the first A added in this round **(f–g)**.

Round 8: Using As, work two stitches **(g–h)**. Pick up an A, and sew through the next A added in the previous round, placing the new bead in the "skip" **(h–i)**. Work one stitch with an A **(i–j)**. Add an A in the next "skip" **(j–k)**. Repeat these stitches once to complete the round, and step up through the first A added in this round **(k–l)**.

Round 9: Work a stitch with an A, and then create a "skip" as before **(figure 4, a–b)**. Repeat this stitch four times to complete this round. Step up through the first A added in this round **(b–c)**.

Round 10: Using an A, work a stitch, placing the new bead in the corresponding "skip" **(figure 5, a–b)**. Repeat this stitch four times to complete the round, and step up through the first A added in this round **(b–c and photo f)**.

Rounds 11–12: Using five As per round, work two more rounds of tubular peyote **(c–d)**. Retrace the thread path through the last two rounds to secure the thread, but don't trim it.

RIVET

1) Pass the needle through the hole in a layered teardrop from front to back, and pull the beaded tube through the opening until the back of the CZ bezel is against the metal **(photo g)**. You may need to squeeze it a bit to get it through the opening.

note Be careful not to scratch the metal with the tip of your needle.

Pick up two As, and sew through the next A in the previous round **(figure 6, a–b)**. Repeat this stitch four times to complete the round, and step up through the first A added in this round **(b–c)**.

2) Pick up an A, and sew through the next A in the current pair **(figure 7, a–b)**. Pick up an A, and

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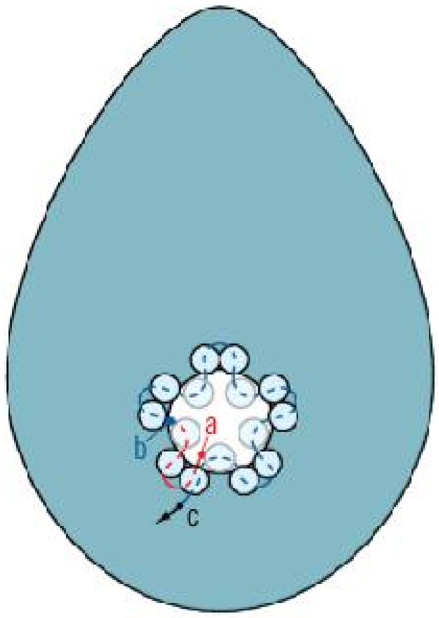


FIGURE 6

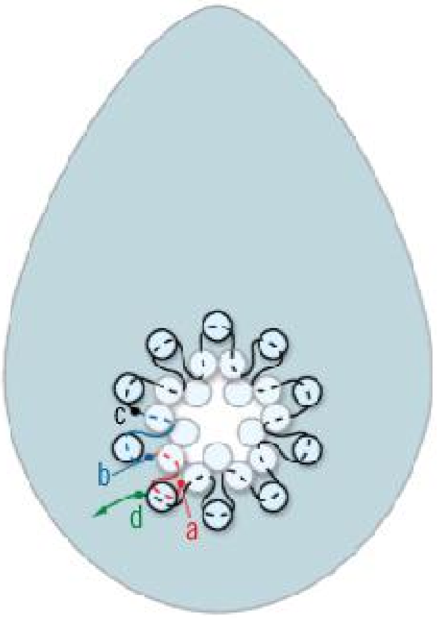
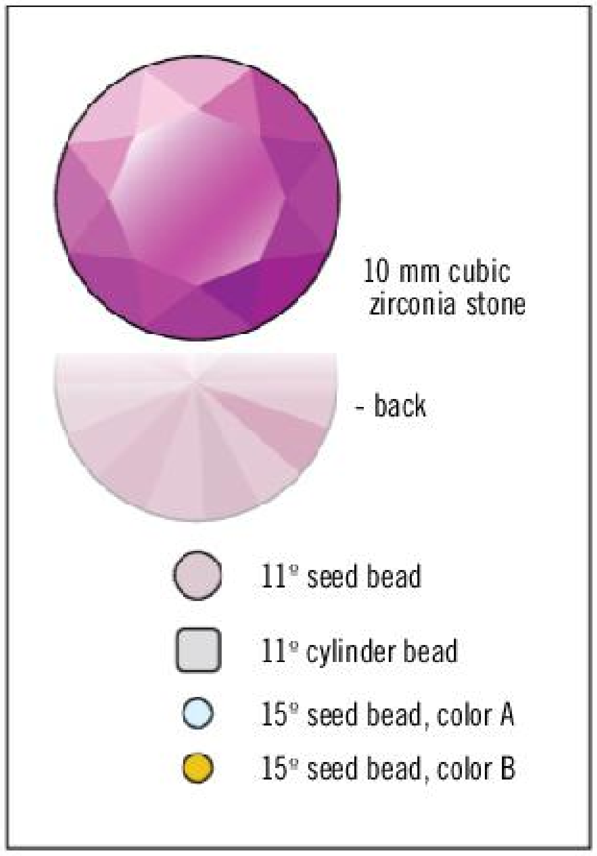


FIGURE 7



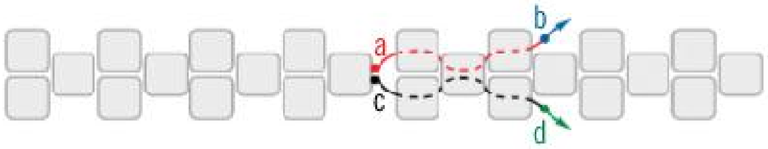


FIGURE 8

sew through the first A in the next pair **(b–c)**. Repeat these stitches four times to complete the round **(c–d and photo h)**. Retrace the thread path through the last two rounds, and end the thread.

BEZEL THE TEARDROP

1) Cut a 2½-in. (6.4 cm) piece of double-sided tape. Stick one end of the tape to a solid surface, and cut a strip from it that's ⅛ x 2 in. (3 mm x 5 cm) **(photo i)**. Center the strip along the outside edge of the metal shape, centering it at the point and pressing it down along the outer edge **(photo j)**. Cut another ⅛ x 2 in. (3 mm x 5 cm) strip, and press it into place along the bottom portion of the teardrop, but make sure the ends of the tape don't overlap. Trim off any extra tape **(photo k)**. The tape will help hold the bezel in place as you get it started.

2) On 2 yd. (1.8 m) of conditioned thread, pick up 82 cylinder beads. These beads will form rows 1 and 2 as the next row is added.

3) Using one cylinder per stitch and leaving a 2-ft. (64 cm) tail, work 41 peyote stitches across the original strand. Maintain firm, even tension as you work, and push every fifth set of cylinders toward the end as needed.

4) Peel the backing off the tape. Align a row 2 (center row) cylinder with the point of the teardrop **(photo l)**, and wrap the beadwork around the shape, adjusting the tension if needed to make the ends meet.

custom fit

If the beadwork doesn't quite fit after you adjust it, add two beads to the tail, and work a stitch or remove three beads (a single bead and a pair of beads) as needed. You still need to have an even number of stitches in the strip, with a pair of beads at one end and a single bead at the other end.

5) The working thread and tail should both be exiting the same end bead, going in the same direction. With either thread, sew through a cylinder at the other end and the following two cylinders **(figure 8, a–b)**. Repeat with the other thread, but sew through the other bead and exit on the opposite edge **(c–d)**. This turns the flat, even-count peyote strip into three rounds of tubular peyote.

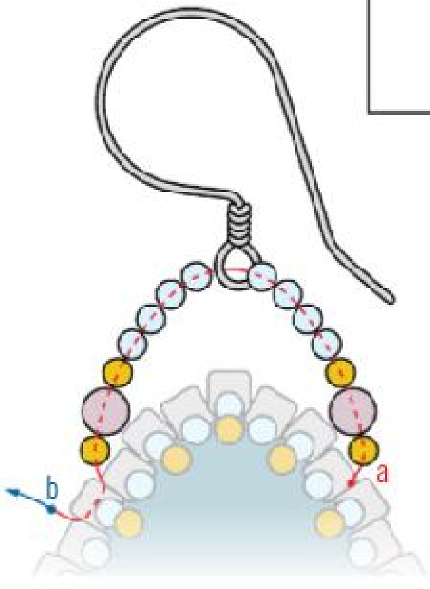


FIGURE 9

6) Using the thread that is exiting along the front surface of the teardrop, work two rounds of tubular peyote using one A in each stitch, stepping up at the end of each round. Sew through several beads to secure the beadwork in place.

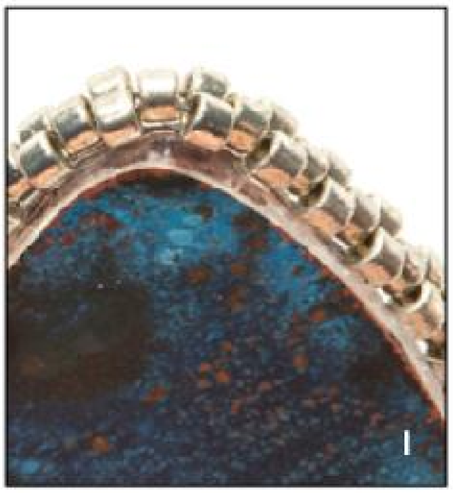
7) Using the other thread and working on the back surface, work two rounds of peyote using As, stepping up at the end of each round. Sew through several beads to secure the beadwork in place.

8) Continuing on the back, work a round using Bs, and end the thread.

9) Using the remaining thread and working on the front, work a round using Bs.

FINISHING

1) Sew through the beadwork to exit a center round cylinder two cylinders from the teardrop point, with your needle pointing toward the point **(figure 9, point a)**.



2) Pick up a B, an 11º seed bead, a B, four As, and an ear wire (making sure the ear wire is facing the correct direction), four As, a B, an 11º seed bead, and a B. Skip over the next three center-round cylinders, and sew through the following center-round cylinder **(a–b)**. Sew through the beadwork to exit this same bead but going in the opposite direction. Retrace the thread path through the loop, and end the thread.

SECOND EARRING

Repeat all the steps starting with "Bezeled stone" to make another earring. **B&B**

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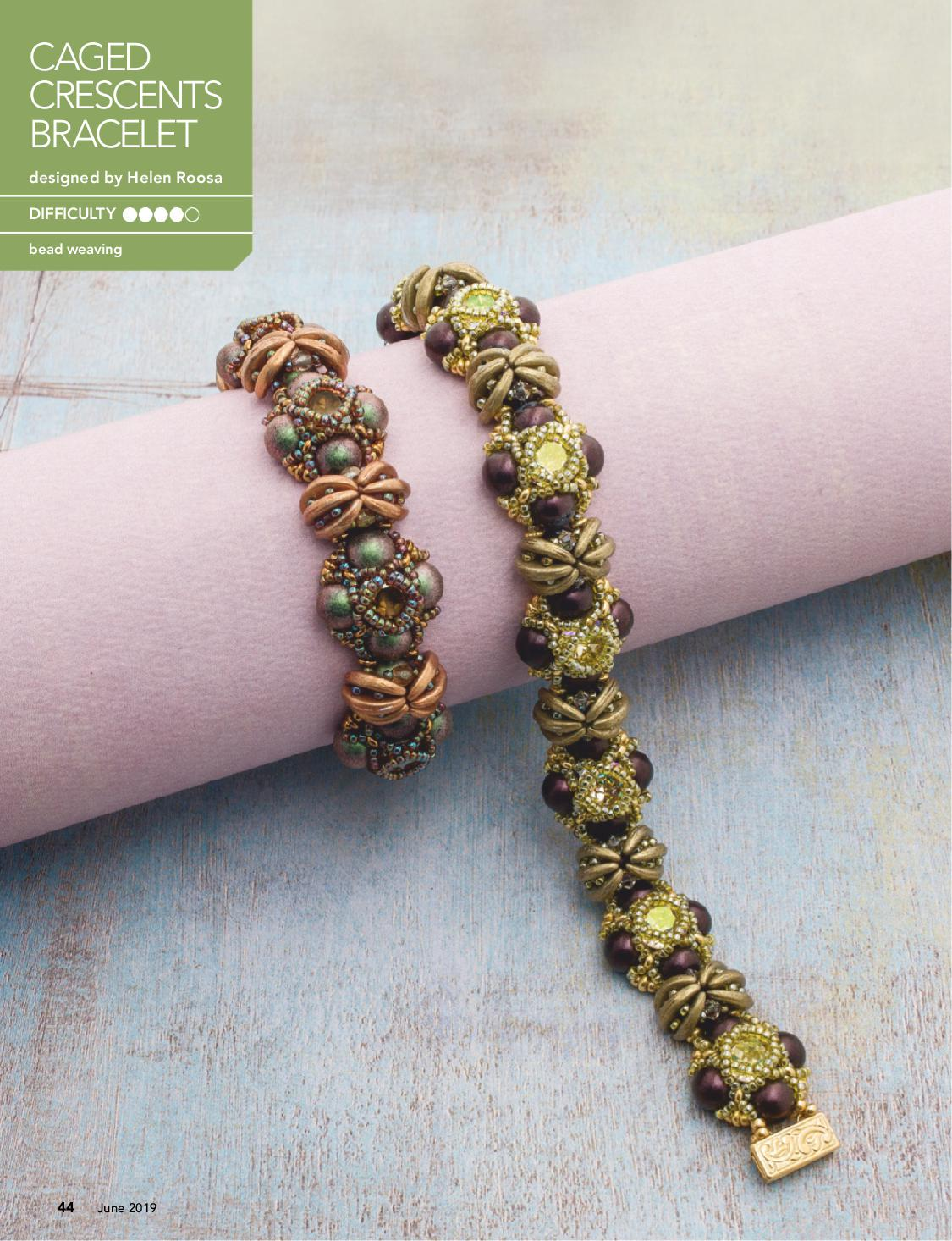
CAGED CRESCENTS BRACELET

designed by Helen Roosa

DIFFICULTY ●●●●○

bead weaving



materials

purple/green bracelet
7¼ in. (18.4 cm)

- **36** 10 mm CzechMates two-hole crescent beads (golden lime saturated metallic)
- **7** 8 mm chatons (Swarovski, crystal luminous green)
- **34** 7 mm two-hole cabochons (metallic suede dark plum)
- **12** 3 mm bicone crystals (Swarovski, greige); or substitute 3 mm fire-polished beads
- **1 g** 8º Demi beads (Toho PF557, PermaFinish galvanized starlight)
- **1 g** 11º seed beads (Toho PF557, PermaFinish galvanized starlight)
- **2 g** 15º seed beads (Miyuki 1889, transparent golden olive luster)
- **1** 2-strand box or tube clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

Kits for this bracelet are available at nordicjewelrydesigns.etsy.com

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

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- ending and adding thread

Cages of crescent beads alternate with bezeled crystal chatons for an opulent bracelet right for any occasion.

How to pick up the two-hole cabochon beads: Position them on your work surface so the flat side is down and the holes are horizontal. Pick each one up through the bottom hole, entering from the left side.

How to pick up the crescent beads: With the tips pointing upward from the bead mat, sew through the top hole (TH) or the bottom hole (BH) in the direction called out in the instructions.

BASE

1) On a comfortable length of thread, pick up a repeating pattern of a 7 mm cabochon, a 15º seed bead, an 8º Demi bead, and a 15º four times. Leaving a 10-in. (25 cm) tail, sew through all the beads again to form a ring (not shown in the figure for clarity), and continue through the first nine beads to exit the cabochon opposite the tail (**figure 1, a–b**). Sew through the open hole of the same cabochon (**b–c**).

2) Pick up a 15º, a Demi, a 15º, a cabochon, a 15º, a Demi, and a 15º, and sew through the same hole of the cabochon your thread exited at the start of this step (**figure 2, a–b**). Retrace the thread path (not shown in the figure for clarity), sew through the first 15º, Demi, 15º, and cabochon (**b–c**), and continue through the open hole of the same cabochon (**c–d**).

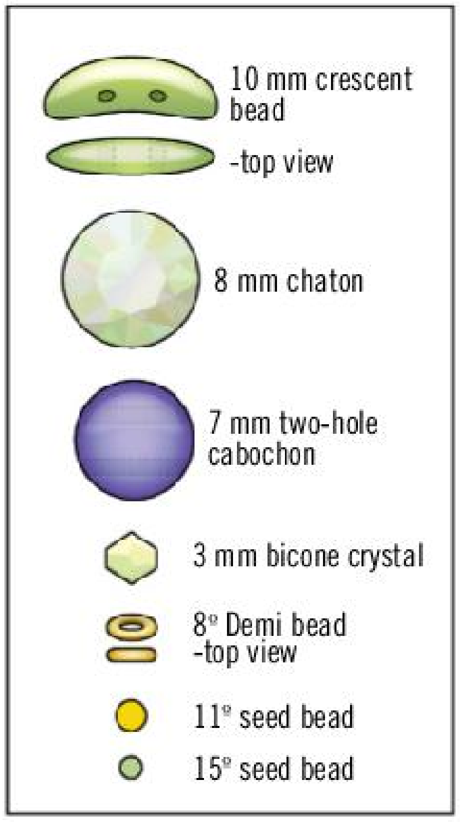
3) Repeat step 2 (**figure 3, a–b**).

4) Pick up a repeating pattern of a 15º, a Demi, a 15º, and a cabochon three times, and then pick up a 15º, a Demi, and a 15º, and sew through the same hole of the cabochon your thread exited at the start of this step (**b–c**) to form a four-cab unit. Retrace the thread path, (not shown in the figure for clarity), sew through the next eight beads to exit the opposite cabochon (**c–d**), and continue through the open hole of the same cabochon (**d–e**).

5) Repeat steps 2–4 five times or to the desired length, ending with a four-cab unit. Each repeat adds about 1 in. (2.5 cm) in length. End and add thread as needed.

OUTER EMBELLISHMENT

1) Pick up a 15º, an 11º seed bead, a Demi, an 11º, and a 15º, and sew through the outer hole of the next cabochon (**figure 4, a–b**). Repeat this stitch three times to complete the round (**b–c**).



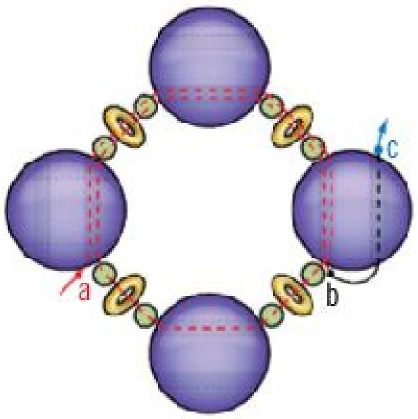


FIGURE 1

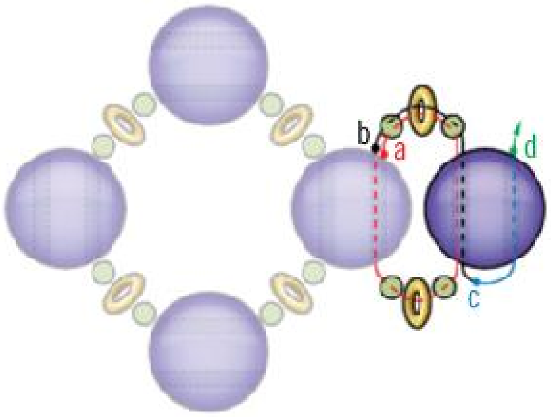


FIGURE 2

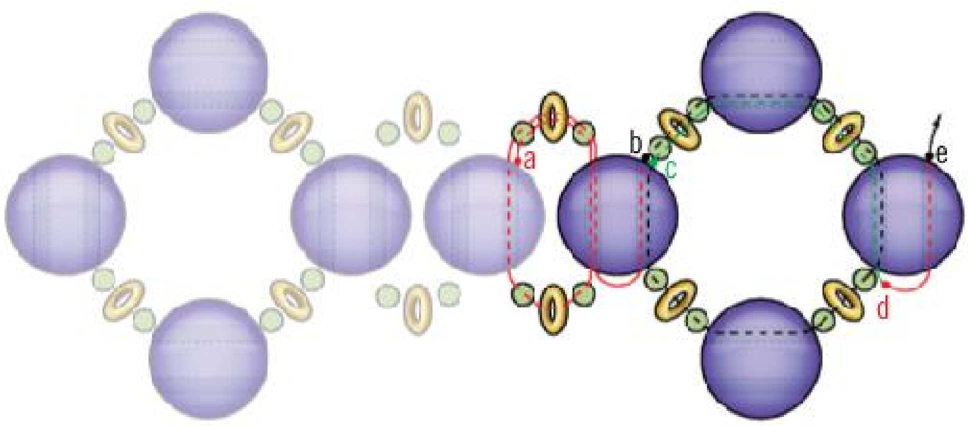


FIGURE 3

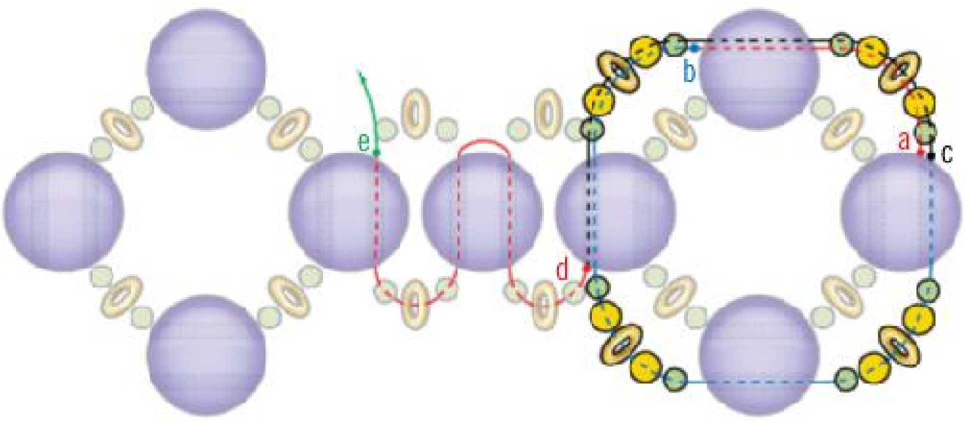


FIGURE 4

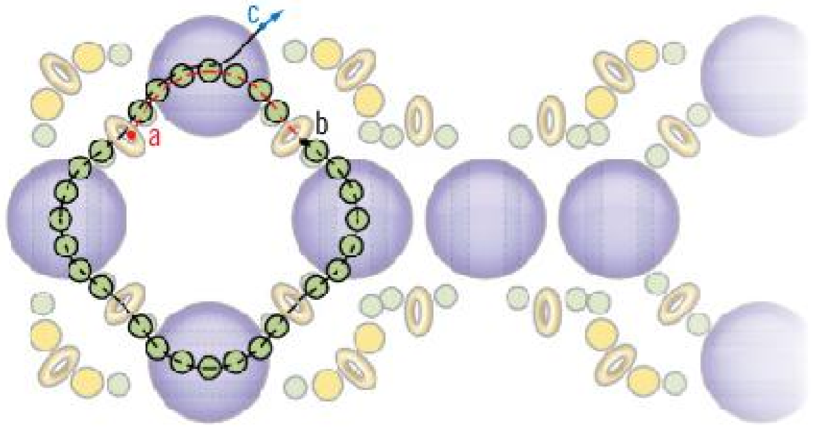


FIGURE 5

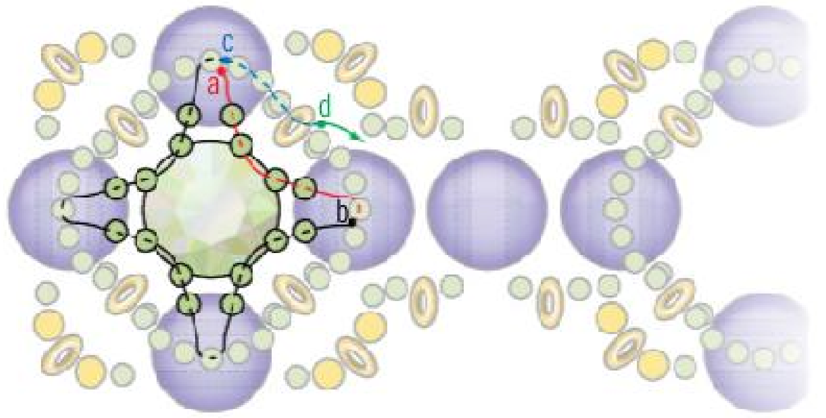


FIGURE 6

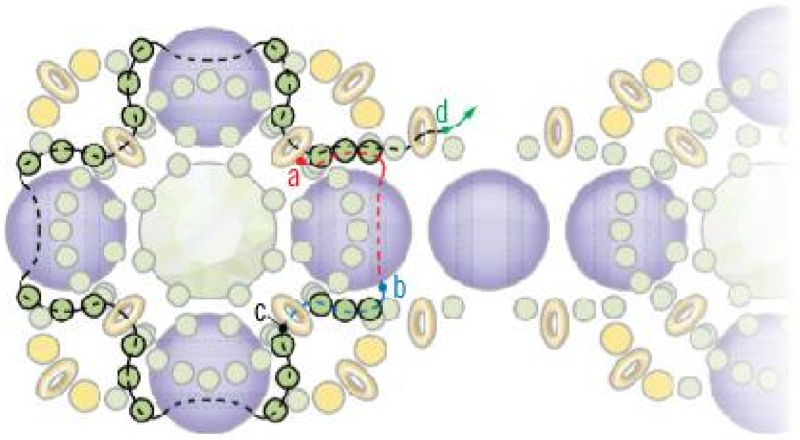


FIGURE 7

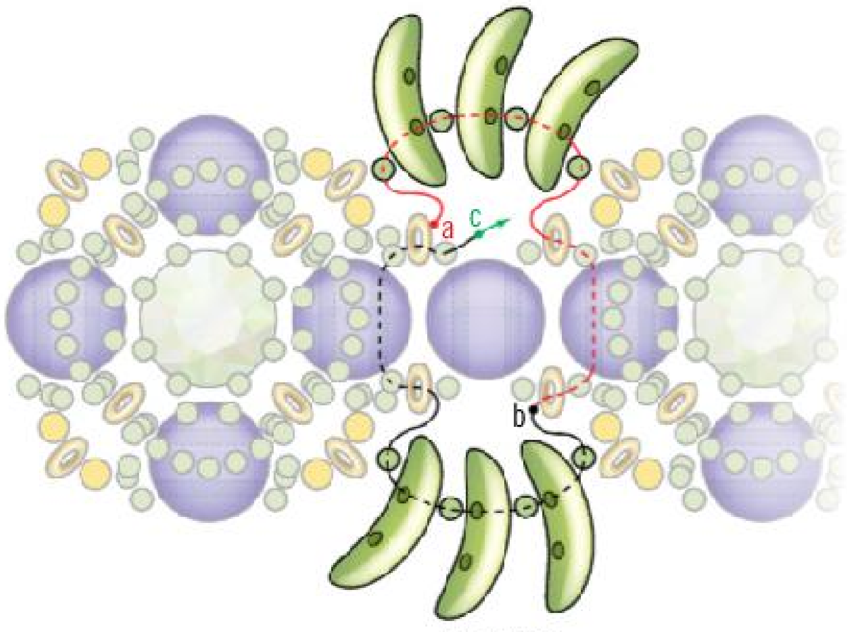


FIGURE 8

pull it snug

Pull the beads snug in this round so the outer round pulls in, causing the beadwork to dome slightly.

Retrace the thread path (not shown in the figure for clarity), and sew through the beadwork as shown to exit the opposite cabochon **(c–d)**.

2) Sew through the beadwork as shown to exit the outer hole of the nearest cabochon in the next four-cab unit **(d–e)**.

3) Repeat step 1–2 for the length of the base. After adding the beads around the last four-cab unit, retrace the thread path through the outer round, and sew through the inner hole of the end cab and the following 15º and Demi in the inner round **(figure 5, point a)**.

TOP EMBELLISHMENT

1) Pick up seven 15ºs, and sew through the next inner-round Demi **(a–b)**. Repeat this stitch three times to complete the round, and continue through the first four 15ºs **(b–c)**.

2) Place an 8 mm chaton face up in the middle of the end four-cab unit. Pick up four 15ºs, and sew through the center 15º in the next set of seven 15ºs **(figure 6, a–b)**. Repeat this stitch three times to complete the round, pulling tight to secure the chaton in place **(b–c)**. Retrace the thread path of this round twice (not shown in the figure for clarity), and sew through the next three 15ºs and the following Demi as shown **(c–d)**.

3) Pick up three 15ºs, and sew through the outer hole of the next cabochon **(figure 7, a–b)**. Pick up three 15ºs, and sew through the next inner-round Demi **(b–c)**. Repeat these stitches to complete the round, and sew through the first three 15ºs added in this step and the following 15º and Demi **(c–d)**.

4) Pick up a repeating pattern of a 15º and a crescent bead (BH entering from the left side) three times, and then pick up one more 15º, and sew through the next Demi, 15º, cabochon, 15º, and Demi **(figure 8, a–b)**.

5) Repeat step 4, but pick up the crescents (TH) entering from the right side. Continue through the next 15º **(b–c)**.

6) Flip the crescents so the tips with the open holes point in toward the center of the adjacent cab. Sew through the open hole of the adjacent crescent **(figure 9, a–b)** (The crescents are shown away from the center of the beadwork for thread path clarity).

7) Pick up a 15º, and sew through the open hole of the next crescent. Repeat this stitch once more **(b–c)**. Pick up a 15º, a 3 mm bicone, and a 15º, and sew through the open hole of the next crescent **(c–d)**.

8) Repeat step 7 on this side of the cabochon **(d–e)**.

18+

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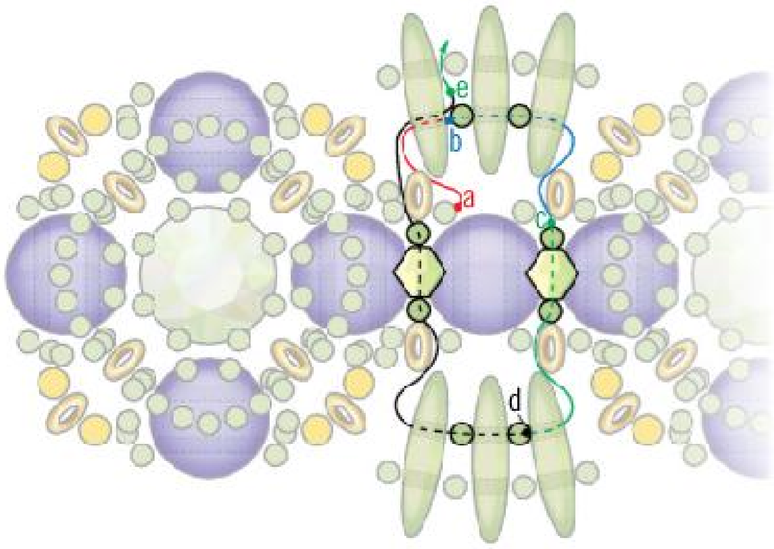

FIGURE 9

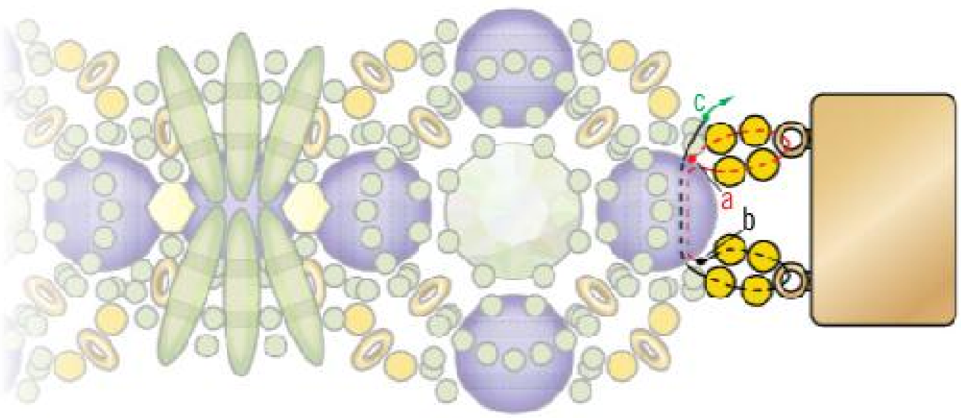

FIGURE 10

9) Retrace the thread path through the inner ring of 15ºs, crescents, and bicones several times until the cage of crescent beads is firm. Sew through the beadwork to exit an inner-round Demi on the next four-cab unit.

10) Repeat steps 1–9 for the remainder of the base.

CLASP

1) Sew through the beadwork to the outside-edge hole of the end cabochon. Pick up two 11ºs, one loop of the clasp, and two 11ºs, and sew back through the same hole of the cabochon **(figure 10, a–b)**. Repeat this stitch with the other loop of the clasp **(b–c)**. Retrace the thread path through the clasp connection, and end the thread.

2) Attach a needle to the tail, and repeat step 1 to attach the other clasp half at the other end of the bracelet. **B&B**

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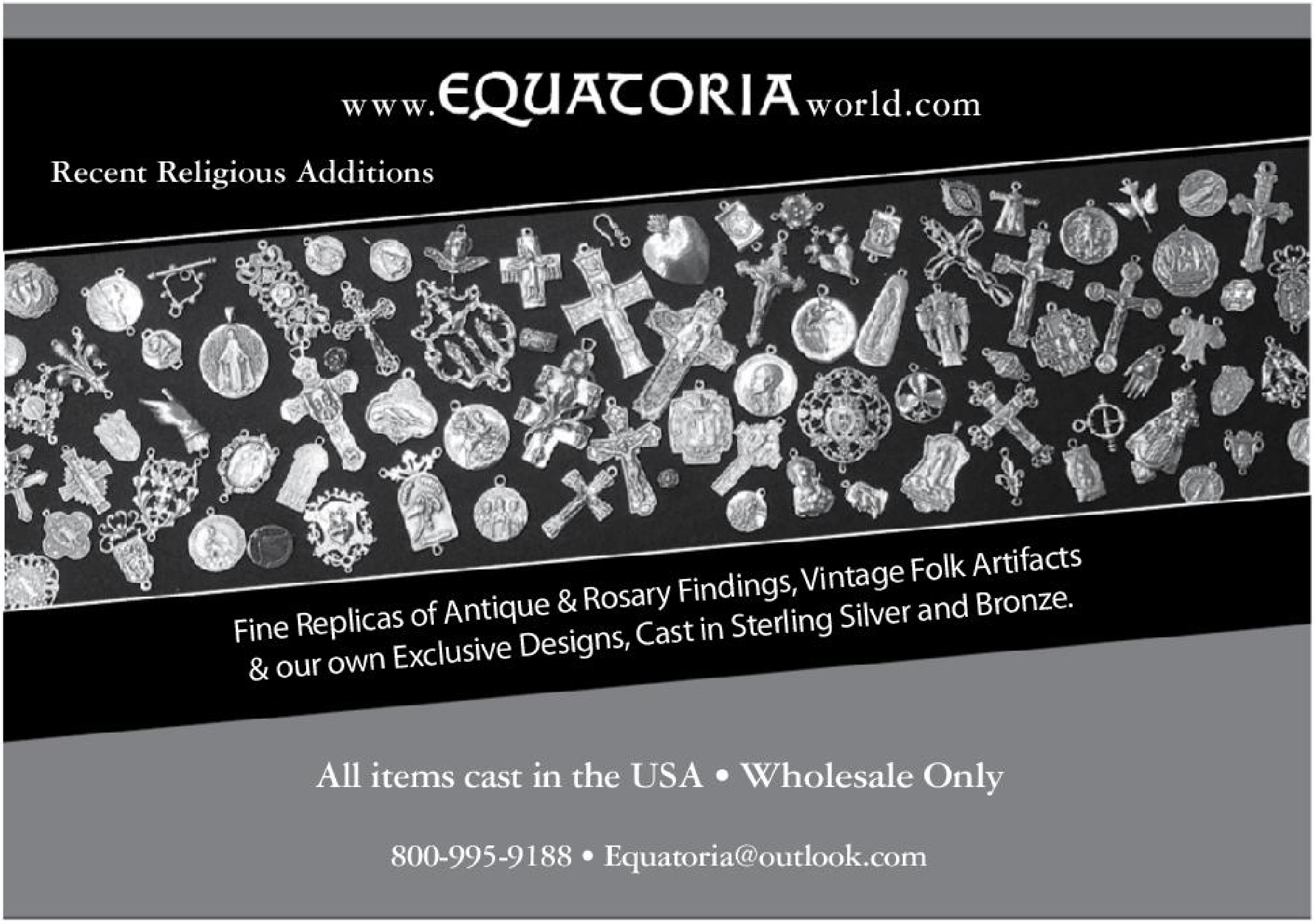
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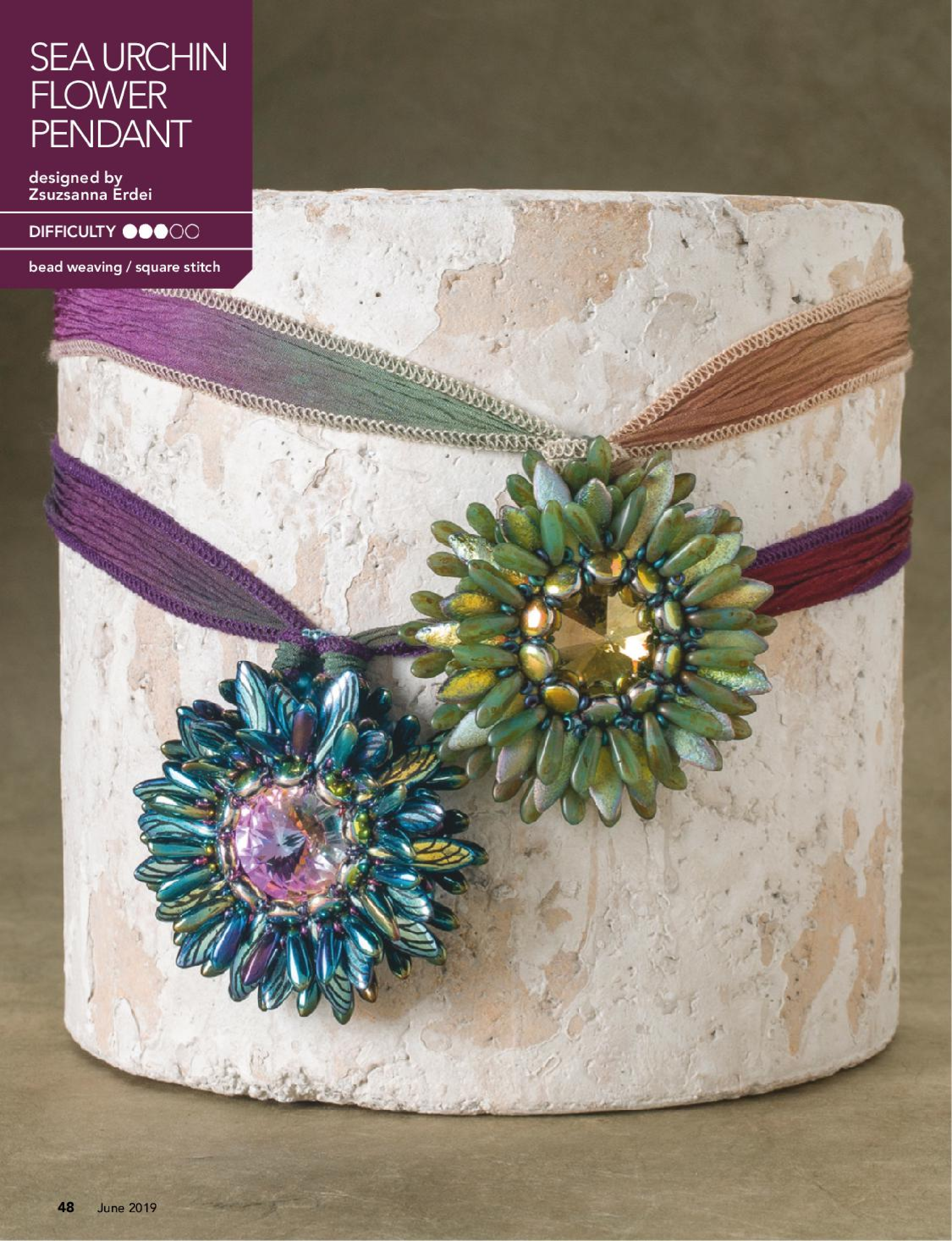
SEA URCHIN FLOWER PENDANT

designed by
Zsuzsanna Erdei

DIFFICULTY ●●●○○

bead weaving / square stitch



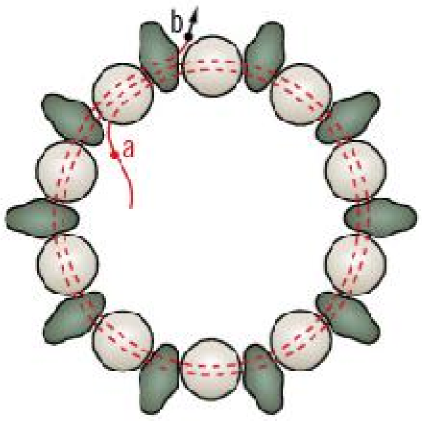


FIGURE 1

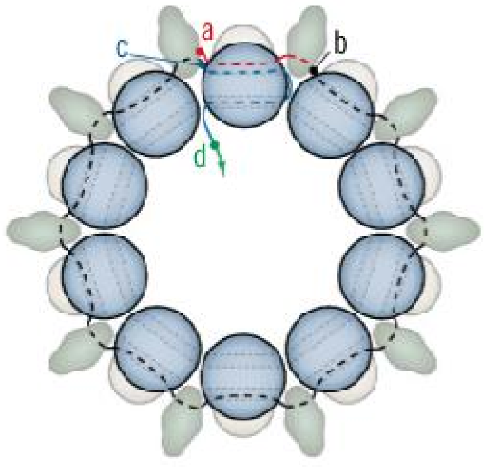


FIGURE 2

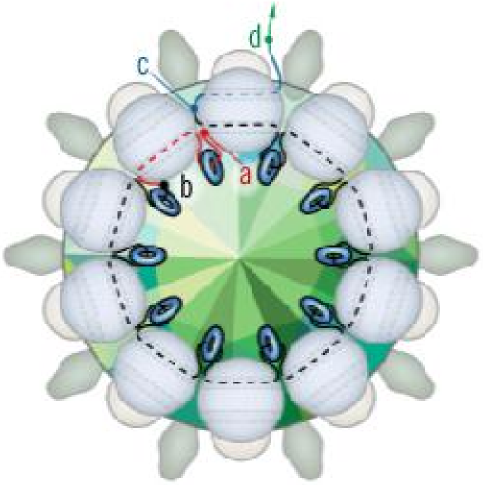


FIGURE 3

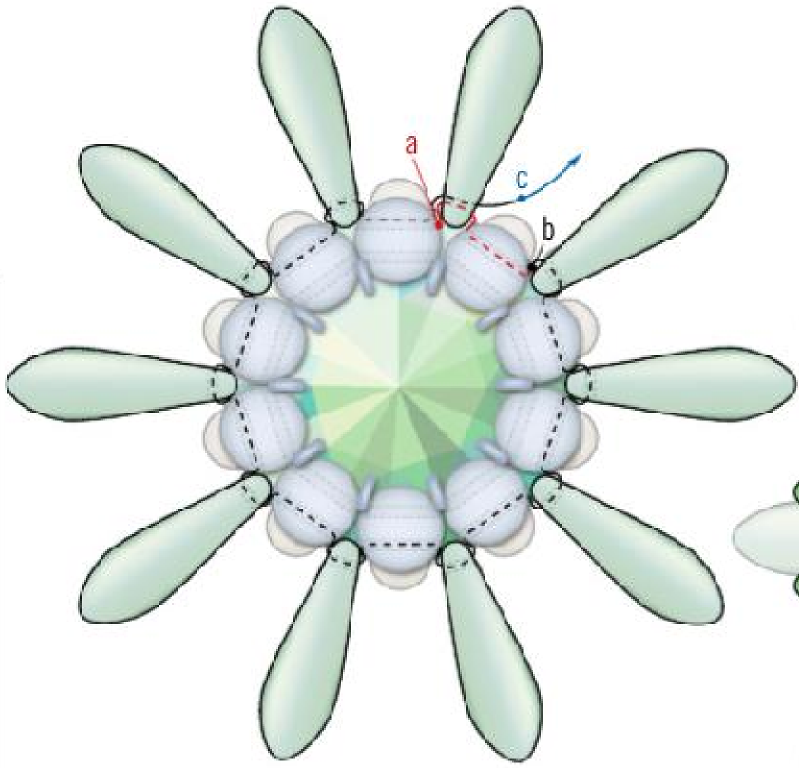


FIGURE 4

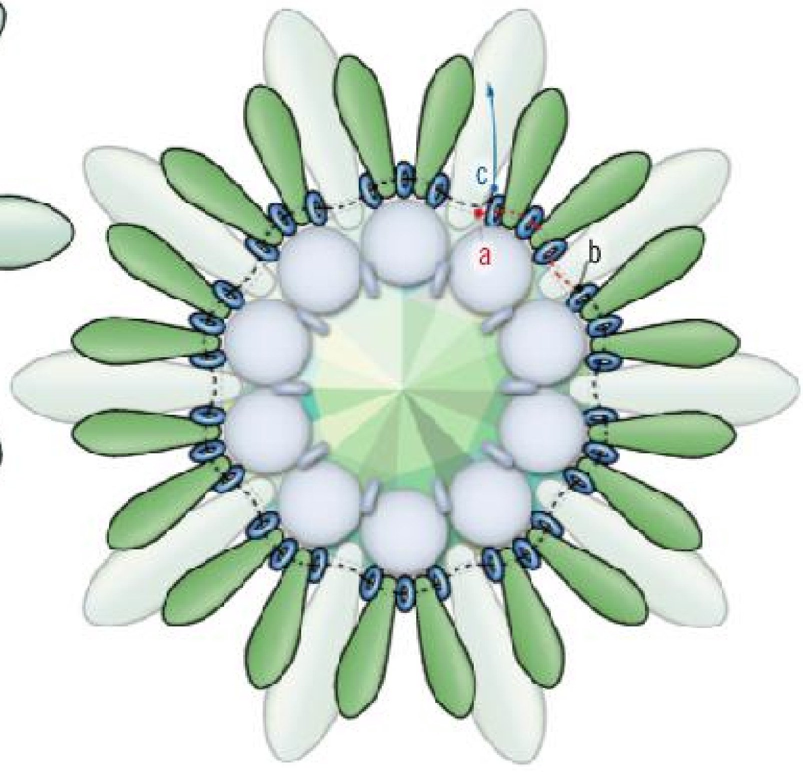


FIGURE 5

materials

green pendant 2 in. (5 cm)

- **1** 18 mm rivoli (crystal iridescent green)
- **20** 5 x 16 mm (large) dagger beads (etched full vitrail)
- **70** 3 x 10 mm (small) dagger beads (milky turquoise copper picasso)
- **10** 6 mm DiscDuo beads (crystal vitrail full)
- **10** 6 mm two-hole lentil beads (CzechMates, poppy seed pacifica)
- **30** 2.5 x 5 mm SuperDuo beads (charcoal pearl)
- **10** 4 mm glass pearls (gray)
- **20** 4 mm bicone crystals (black diamond); or substitute 4 mm pearls
- **1 g** 11º seed beads (Miyuki 2002, matte metallic silver gray)
- **1 g** 11º Demi beads (Toho 505, higher metallic dragonfly)
- Fireline, 8 lb. test
- beading needles, #11

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- square knot
- ending and adding thread
- square stitch

Cross a spiky sea urchin with a cheerful summer blossom and you'll get this dynamic, eye-catching pendant.

FRONT

1) On 3 yd. (2.7 m) of thread, pick up a repeating pattern of a 4 mm pearl and a SuperDuo bead 10 times. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring, tie a square knot, and then sew through the first two beads to exit the first SuperDuo **(figure 1, a–b)**. This is Round 1.

2) Work in rounds as follows:

Round 2: Pick up a DiscDuo, and sew through the next SuperDuo, sewing through the same inside hole as before **(figure 2, a–b)**. Repeat this stitch nine times to complete the round **(b–c)**, and retrace the thread path (not shown in this figure for clarity). Sew through the next DiscDuo and the open hole of the same DiscDuo **(c–d)**.

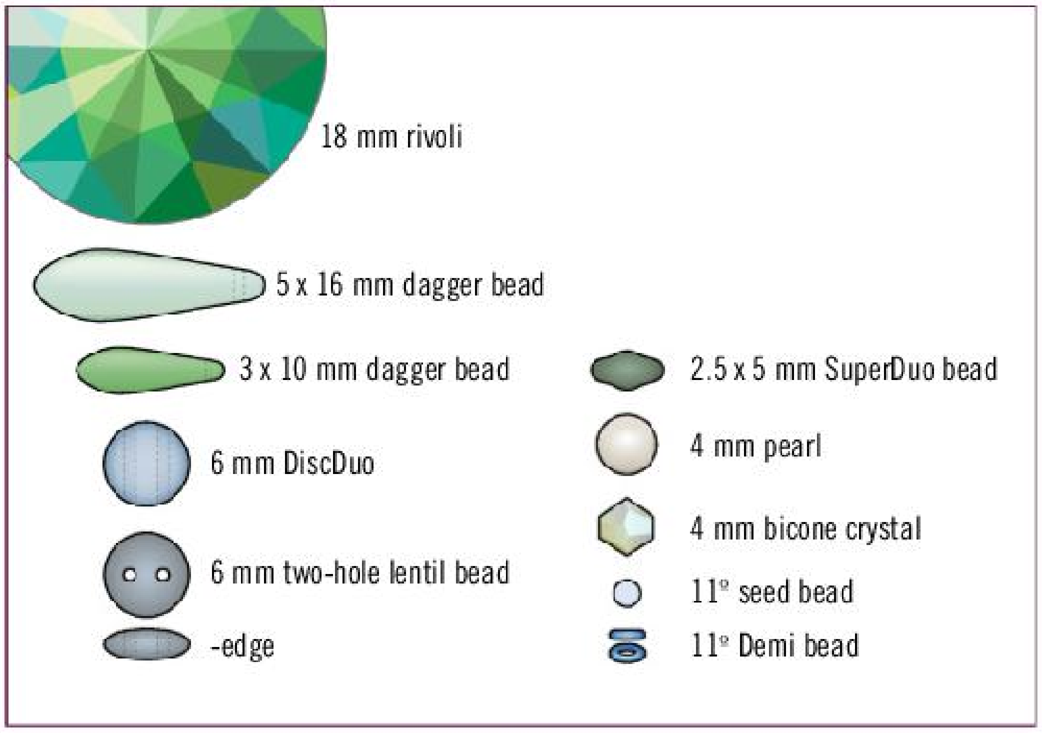
reinforce it

It's important to take the time to retrace the thread paths when directed for extra strength and security.

Round 3: Pick up an 11º Demi bead, and sew through the open hole of the next DiscDuo **(figure 3, a–b)**. Repeat this stitch nine times to complete the round, keeping the tension loose **(b–c)**. Insert an 18 mm rivoli under the DiscDuos, and retrace the thread path through the DiscDuos and Demi beads (not shown in the figure for clarity) to tighten the beadwork around the rivoli. Sew through the other hole of the DiscDuo your thread is exiting **(c–d)**.

Round 4: Pick up a large dagger bead, and sew through the outer hole of the next DiscDuo **(figure 4, a–b)**. Repeat this stitch nine times to complete the round. Retrace the thread path through this round (not shown in the figure for clarity), and sew through the first large dagger bead added in this round **(b–c)**.

Round 5: Pick up a Demi, a small dagger bead, a Demi, a small dagger, and a Demi, and sew through the next large dagger **(figure 5, a–b)**. Repeat this stitch nine times to complete the round **(b–c)**. Retrace



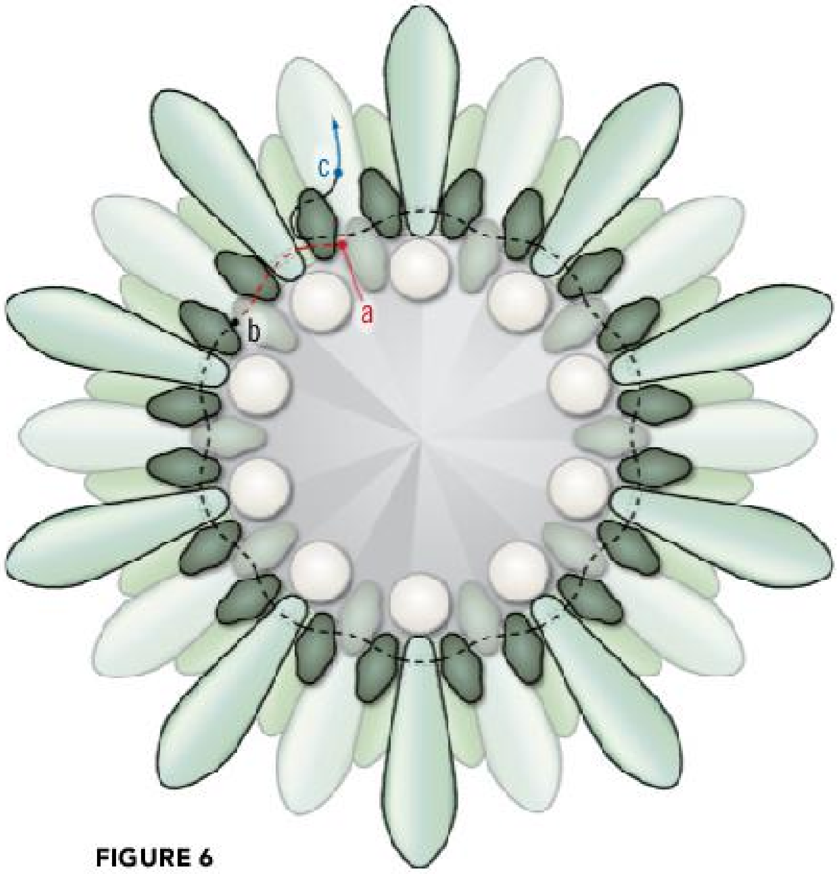


FIGURE 6

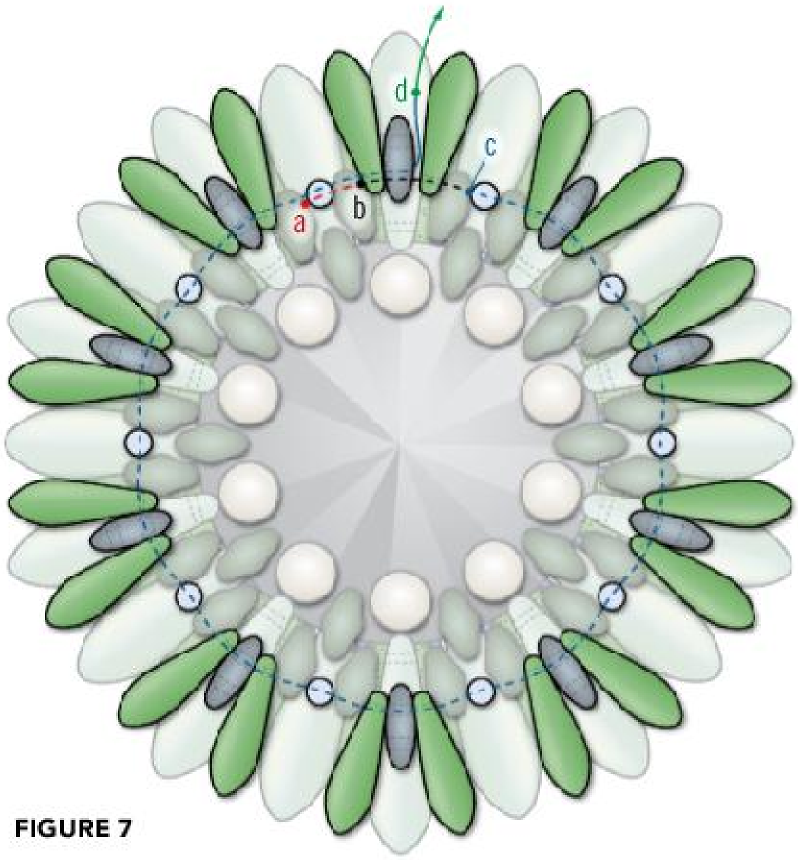


FIGURE 7

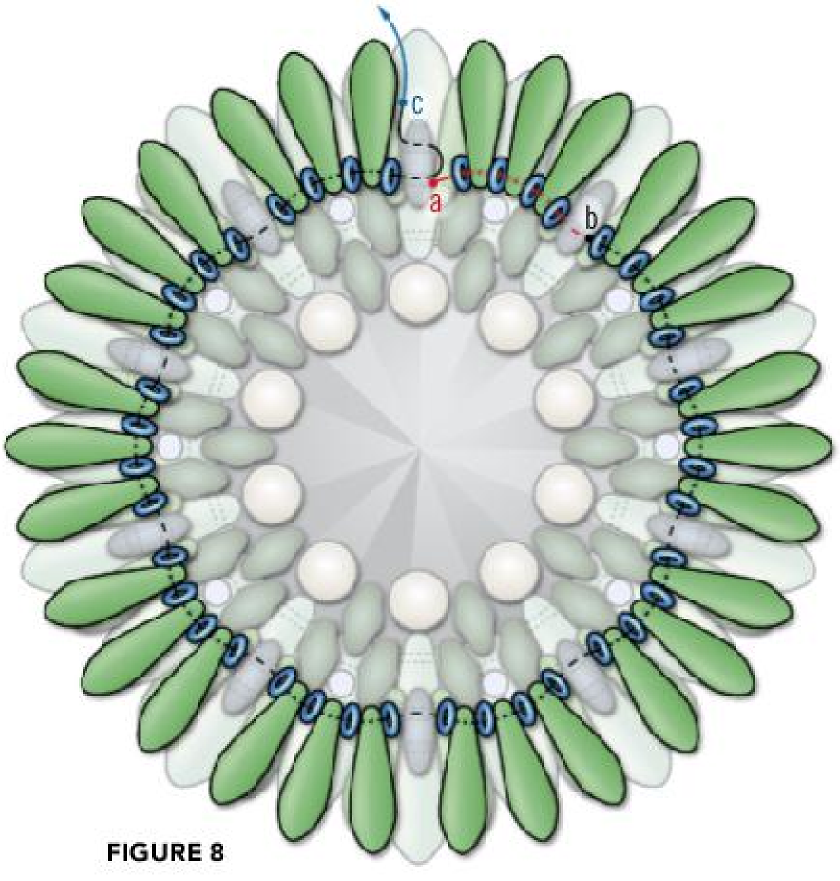


FIGURE 8

the thread path, pulling tight. Flip the beadwork over. End the tail but not the working thread.

BACK

With the working thread, continue working in rounds on the back surface:

Round 6: Sew through the open hole of the adjacent SuperDuo **(figure 6, point a)**. Pick up a SuperDuo, a large dagger, and a SuperDuo, and sew through the open hole of the next SuperDuo **(a–b)**. Repeat this stitch nine times to complete the round, and retrace the thread path (not shown in the figure for clarity). Sew through the first SuperDuo added in this round, and continue through the open hole of the same SuperDuo **(b–c)**.

Round 7: Pick up an 11º seed bead, and sew through the open hole of the next SuperDuo **(figure 7, a–b)**. Pick up a small dagger, a two-hole lentil, and a small dagger, and continue through the open hole of the following SuperDuo **(b–c)**. Repeat these stitches nine times to complete the round, retrace the thread path (not shown in the figure for clarity), and sew through the next four beads to exit the first lentil (the same hole you sewed through previously) **(c–d)**.

Round 8: Pick up a repeating pattern of a Demi and a small dagger three times, and then pick up one more Demi. Sew through the next lentil, going through the same hole you sewed through previously **(figure 8, a–b)**. Repeat this stitch nine times to complete the round, retrace the thread path (not shown in the figure for clarity), and sew through the open hole of the lentil your thread exited at the start of this step **(b–c)**.

Round 9: Pick up a 4 mm bicone crystal, two 11º seed beads, and a bicone, and sew through the open hole of the next lentil **(figure 9, a–b)**. Repeat this stitch nine times to complete the round, retrace the thread path (not shown in the figure for clarity), and continue through the first bicone and two 11ºs **(b–c)**.

budget option

If you wish, you can substitute the bicone crystals with 4 mm pearls or druks.

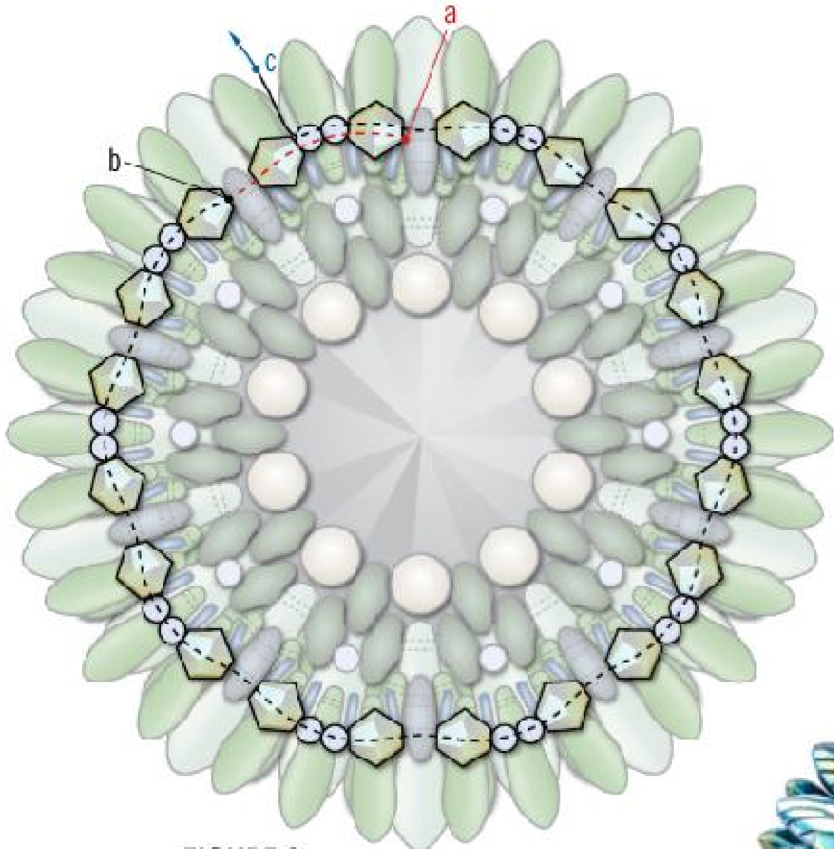
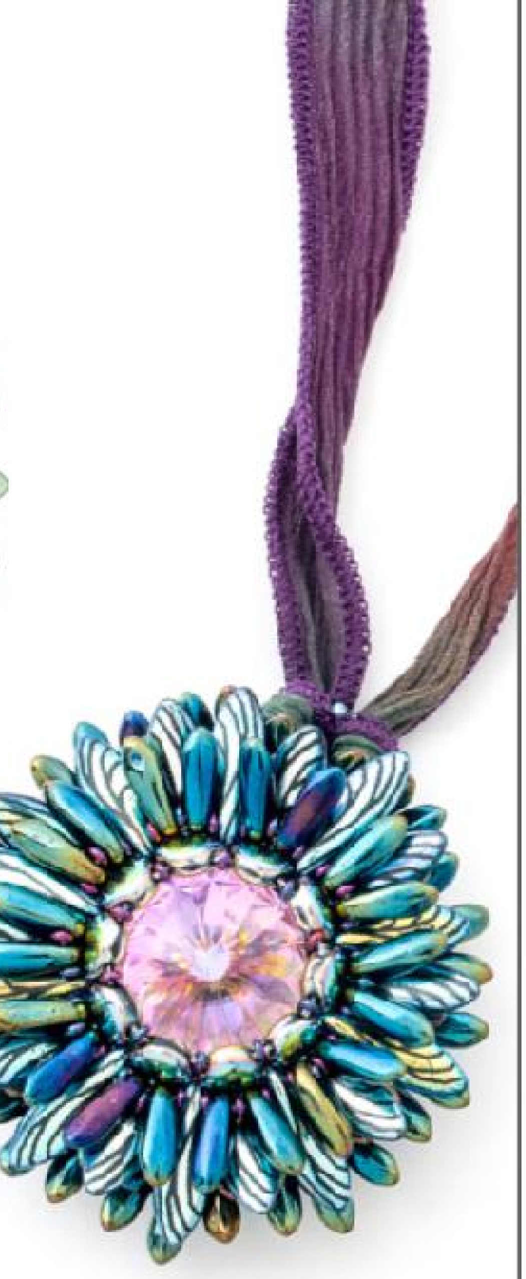


FIGURE 9



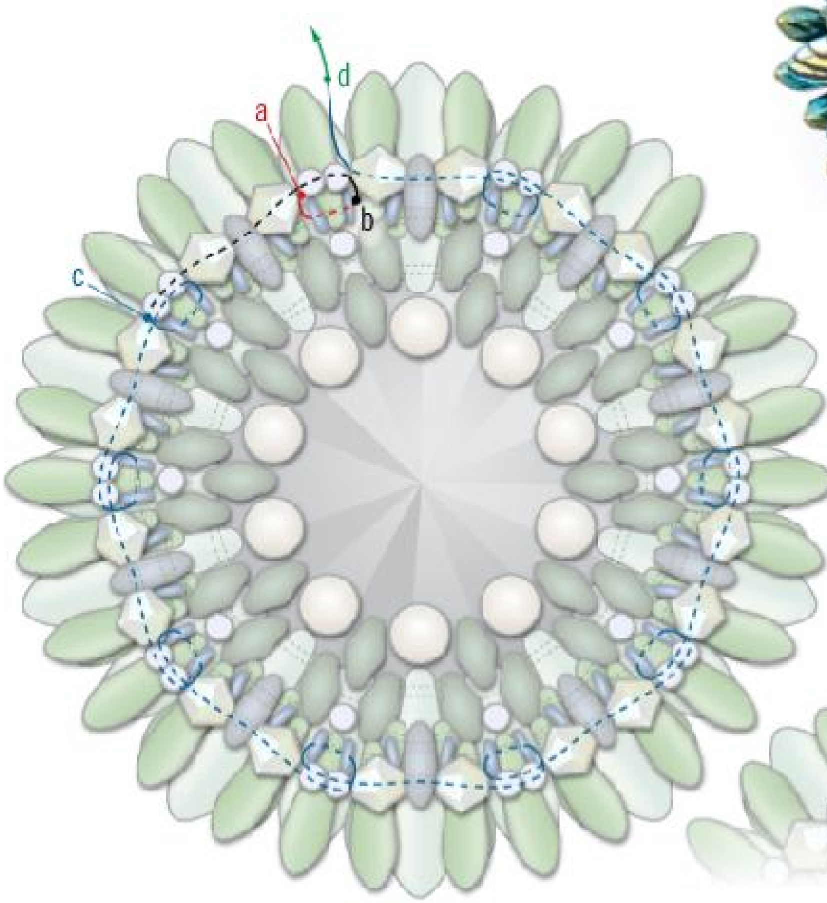


FIGURE 10

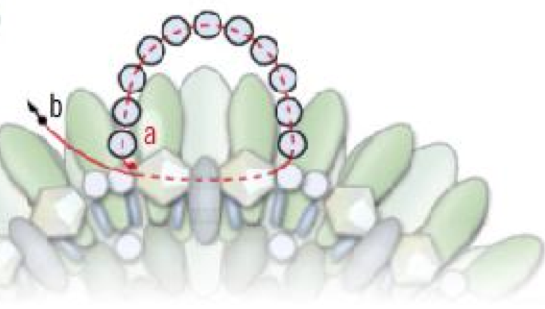


FIGURE 11

Round 10: Sew through the adjacent Demi, small dagger, and Demi directly below the two 11ºs added in round 9 **(figure 10, a–b)**. Continue through the same two 11ºs your thread exited at the start of this step, the next bicone, lentil, bicone, and two 11ºs **(b–c)**. Repeat these stitches nine times to complete the round, but end the last stitch by exiting the bicone after the lentil **(c–d)**.

LOOP

1) Pick up 11 11ºs, and sew through the bicone, lentil, and bicone your thread just exited **(figure 11, a–b)**. Retrace the thread path.

2) Repeat step 1 to make a second loop in the same place. Working a square stitch thread path without adding any beads, sew the two loops together for extra strength. End the thread. B&B

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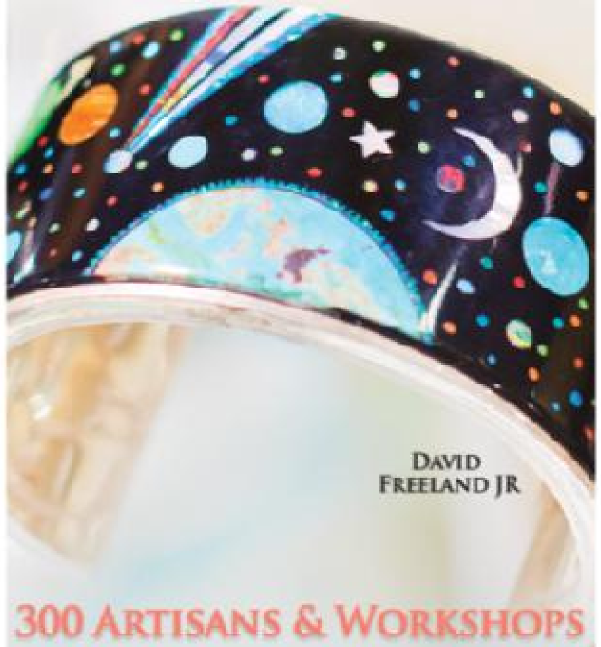

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Embrace the balance within Ellen Solomons' wildly imaginative and structurally sound beadwork.

by Cathy Jakicic

Line meets form, as left

Why do Ellen Solomons' beaded art works have so much personality? They get it naturally from the artist herself.

Solomons, a popular teacher at the Bead&Button Show (among many other venues) and a perennial BeadDreams favorite, creates beaded dolls and vessels that are an amazing blend of creativity and precision.

Every one of her dolls is the child of a perfect left- and right-brain marriage. While each tiny detail exhibits an impish creativity, they also are a testament to fine craftsmanship.

Now a Floridian, Solomons was a "Connecticut Yankee" until her late 40s when she and her husband, Walter, moved to their current home in Sarasota.

This warrior cat, "Guardian of Zo," stands sentry with sword and shield.

Back in Connecticut, as the youngest of 13 grandchildren, she raided her grandfather's flower garden daily, picking prize petals to make costumes for her thread dolls. The thread also came from raids on grandpa's treasures — he was a master tailor.

"I also stole his sewing needles to use as knitting needles for the thread clothing I made for my dolls. They were the most beautiful dolls ever — at least to an 8-year-old," she said.

GROWING AS AN ARTIST

Solomons eventually studied at the University of Georgia, the University of Connecticut, and the Massachusetts College of Art. She began her artistic career as an apprentice to illustrator David Stone Martin. According to Solomons, it was from Martin that she learned elements of design she still uses today in her beaded creations.

"From David, I learned the foundations of line and form, which I have incorporated into my beadwork. I am mostly self-taught for beading, but I am lucky that I have wonderful beading buddies to bounce ideas off of," she said. "I try to learn techniques from every bead artist, but as a teacher and designer my goal is to never copy another artist."

The nose on "Walter's Package" is likened to Ellen's husband's.

Her first beading class as a student — which involved making an amulet bag — was at Beads FOB, a bead store in Sarasota, Florida. Along with her beaded bag, she came home with a box of beads, Carol Wilcox Wells' book *Creative Beadweaving*, and a passion for a new art form. That shoebox of beads soon grew into a stash that took over an entire room and became the focus of her creative efforts.

> FOR SOLOMONS, MISTAKES OFTEN MAKE THE BEST DESIGN ELEMENTS — THE ONES THAT SHE NEVER COULD HAVE PLANNED.

Solomons' uniquely original works have been published in a number of books and magazines — including *Bead&Button*. She won two BeadDreams blue ribbons in 2014 and two of her beaded bowls were finalists in 2015.

ARTIST TURNED TEACHER

In addition to her beaded creations, Solomons takes pride and pleasure in mentoring future artists. And, as in her beaded works, she believes in instilling a sense of creative self as well as technical skill. For Solomons, teaching is an art form in itself and it's the sharing of passion that she enjoys the most.

"When a student finishes a project and wants to start another, it means I've been a good teacher," she said. "To me, that means giving a student confidence in their ability and choices. My goal to accomplish this means no rules, making a student think and not worrying about mistakes."

In fact, for Solomons, mistakes often make the best design elements — the ones that she never could have planned.

Armature shape as well as beads dictate the design for "Fritz bowl."

meets right

EVERY ONE OF HER DOLLS IS THE CHILD OF A PERFECT LEFT- AND RIGHT-BRAIN MARRIAGE.

"In beading classes I always tell my students that there is Plan A and Plan B. [Plan] A is what the class project is, and B is what they can do to redesign and enhance their work. There are always design challenges in every art form. I try to give students confidence in their decisions. They are the artists and designers of their work. I am their guide to help them achieve a finished project. I just want them to plain enjoy the process of beadwork. Or, an easier way of presenting my class structure is to say it's 'out of the box' beadwork."

THINKING LIKE ELLEN

Her own work is distinctly "out of the box." While her dreamlike dolls and immaculate bowls look like they reside on opposite ends of the creative spectrum, they originate in the same place.

"The only difference in the design process for a doll or bowl is the basic armature. Both use structural armatures to support my beadwork," Solomons said. "My work progresses the same for each, a bead or stitch will intrigue me. I work until I have a 'Plan B' challenge. I always have leftover bits and pieces of beadwork from other projects that I used as solutions for Plan B. A new design element has been made, and maybe a new direction for my beading."

For instance, each doll — a descendant of the thread-and-petal creations — starts out with a face.

"I never know what the finished face will look like because every time you adjust one feature, another changes. But the 'Walter's Package' doll just happens to have my husband's nose. Never planned, just a happy accident!"

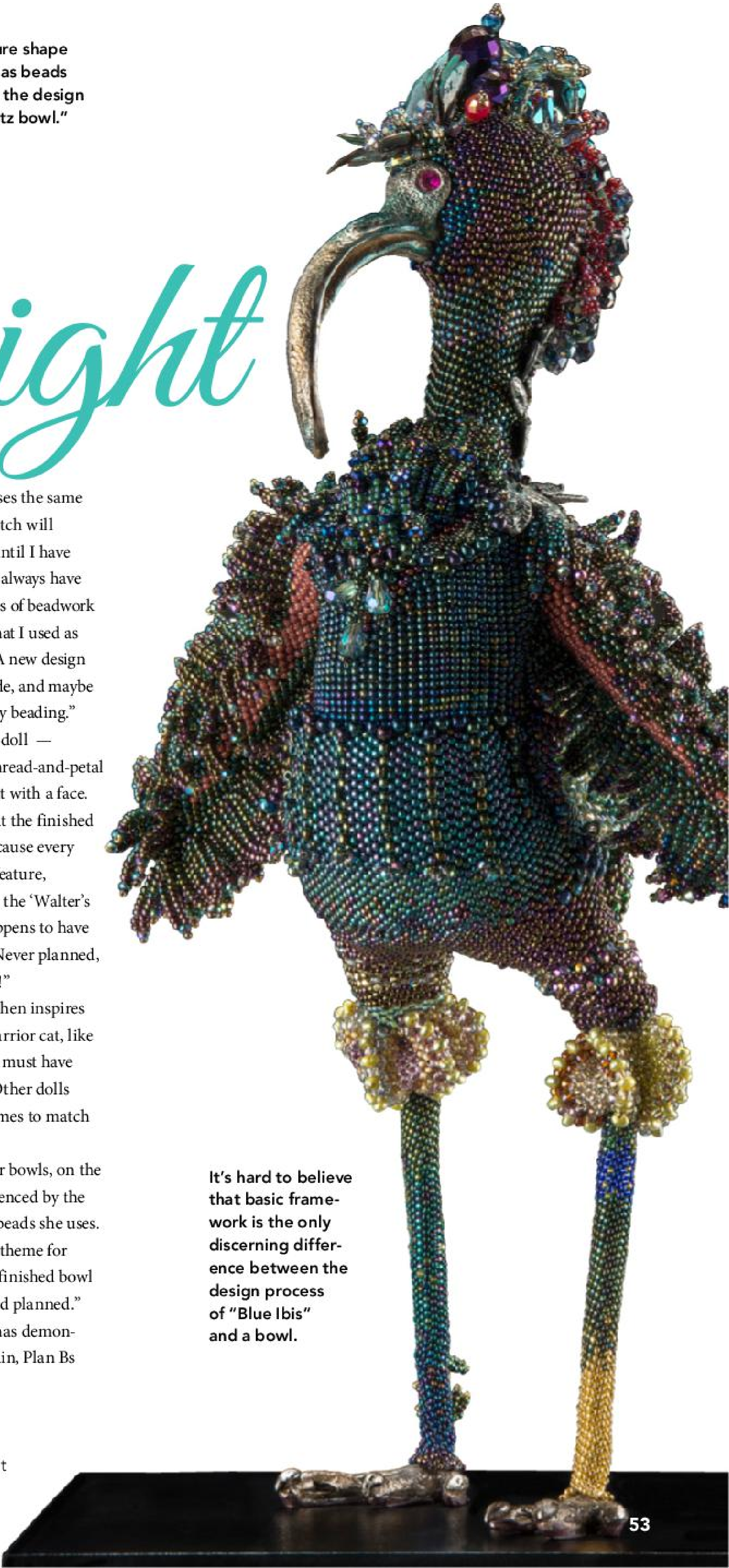
The finished face then inspires the costuming. "A warrior cat, like the 'Guardian of Zo,' must have a sword and shield. Other dolls do have costume themes to match their faces."

The designs for her bowls, on the other hand, are influenced by the armature shape and beads she uses.

"I do try to keep a theme for them. But again, the finished bowl often is not what I had planned."

But, as Solomons has demonstrated again and again, Plan Bs can be beautiful. B&B

Cathy Jakicic
cathyjakicic@att.net



It's hard to believe that basic framework is the only discerning difference between the design process of "Blue Ibis" and a bowl.

GARDEN OF EDEN BRACELET

designed by
Margherita Fusco

DIFFICULTY ●●●○○

bead weaving

Stitch a series of square-shaped flowers featuring Paisley Duo beads that glisten with a sparkly rivoli center in this stunning bracelet.

materials

bracelet 7¾ in. (19.7 cm)

- **5** 14 mm rivolis (Swarovski, aquamarine)
- **80** 5 x 8 mm Paisley Duo beads (bronze pale gold)
- **20** 6 mm pearls (Swarovski, iridescent light blue)
- **60** 2.5 x 5 mm SuperDuo beads (milky aquamarine)
- **2 g** 11º seed beads (Toho PF557, PermaFinish galvanized starlight)
- **1** 5-strand tube clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

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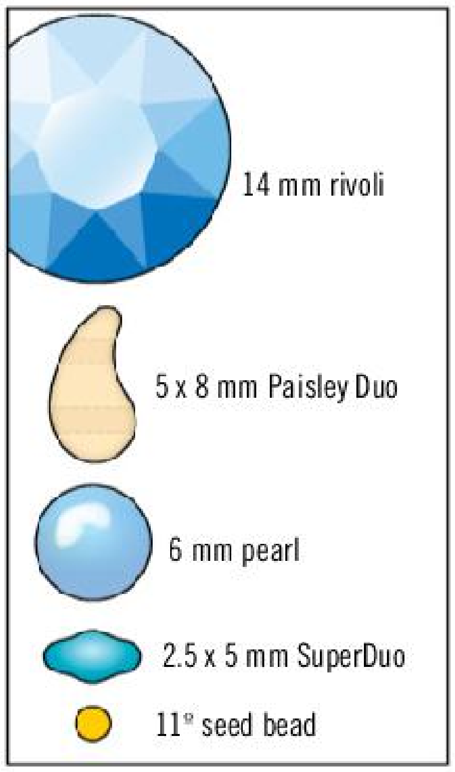
- ending and adding thread



How to pick up the Paisley Duo beads: Pick up the bead from the inside edge (IE) (concave edge) or the outside edge (OE) (convex edge), sewing through the tip or the base, per the instructions.

COMPONENTS

1) On 1 yd. (.9 m) of thread and leaving a 10-in. (25 cm) tail, pick up a repeating pattern of a Paisley Duo (tip, IE), a Paisley Duo (tip, OE), and a 6 mm pearl four times. Tie the beads into a ring with a square knot, sew through all the beads again (not shown in the photo for clarity), and continue through the next two Paisley Duos through the tip holes (**figure 1, a–b**).

2) Pick up seven 11º seed beads, skip the next pearl, and sew through the following two Paisley Duos through the tip holes to form a loop (**figure 2, a–b**). Repeat this stitch three times to complete the round, and sew through the first four 11ºs added (**b–c**).

3) Place a 14 mm rivoli face down in the center of the ring, and position the loops over the back of the rivoli. Pick up three 11ºs, and sew through the center 11º on the next loop (**figure 3, a–b**). Repeat this stitch three times to complete the round (**b–c**). Retrace the thread path twice to tighten (not shown in the figure for clarity), and continue through the next three 11ºs in the same loop and the open hole of the following Paisley Duo (**c–d**). This is now the back of the component.

4) Flip the component to the front. Pick up a SuperDuo, and sew through the open hole of the next Paisley Duo (**figure 4, a–b**). Pick up two Paisley Duos (tip, IE and tip, OE), skip the next pearl, and sew through the open hole of the following Paisley Duo (**b–c**). Repeat these stitches three times to complete the round (**c–d**), and sew

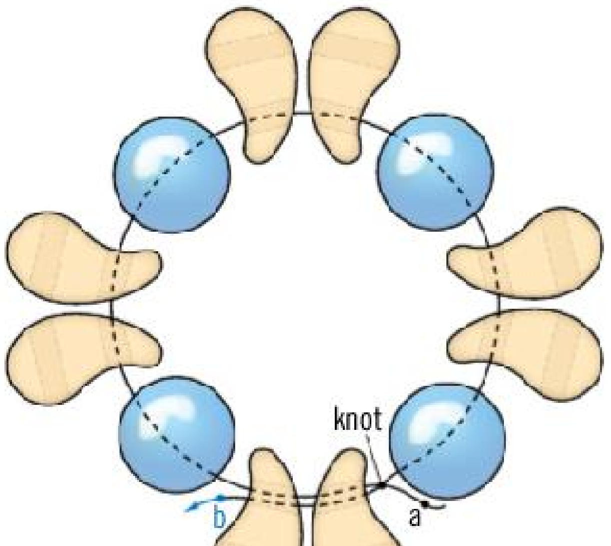


FIGURE 1

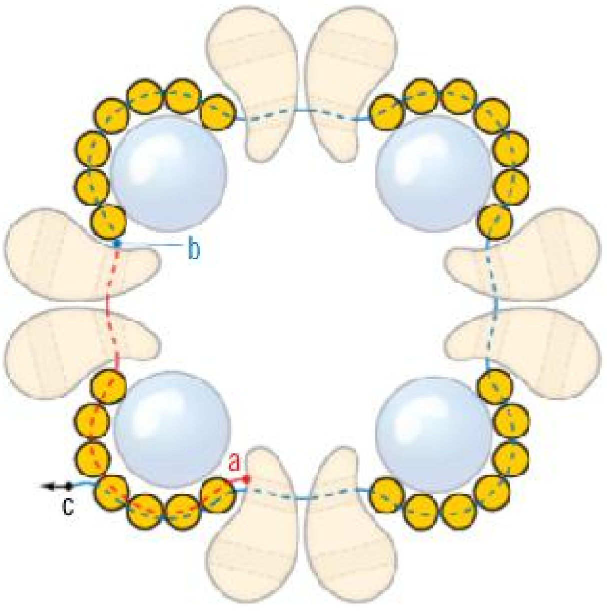


FIGURE 2

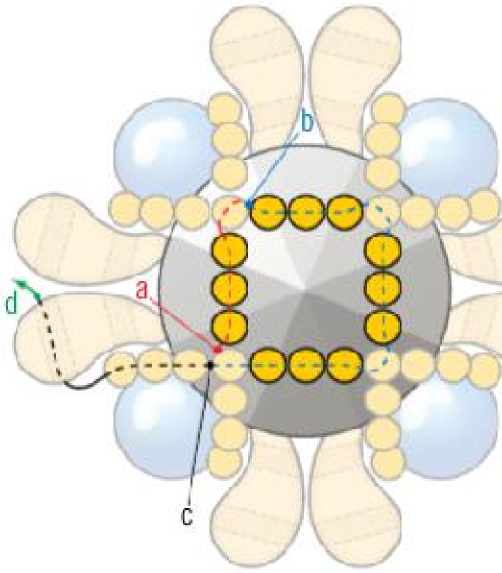
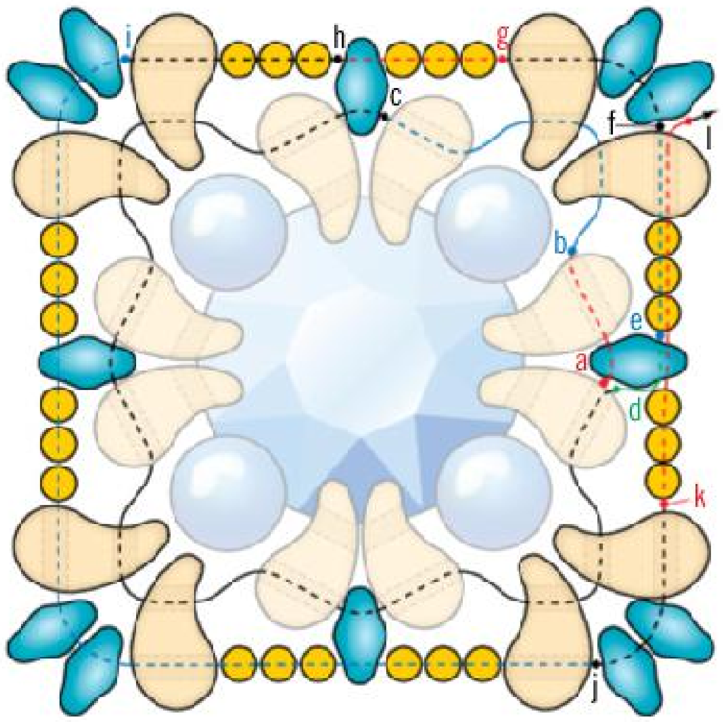


FIGURE 3



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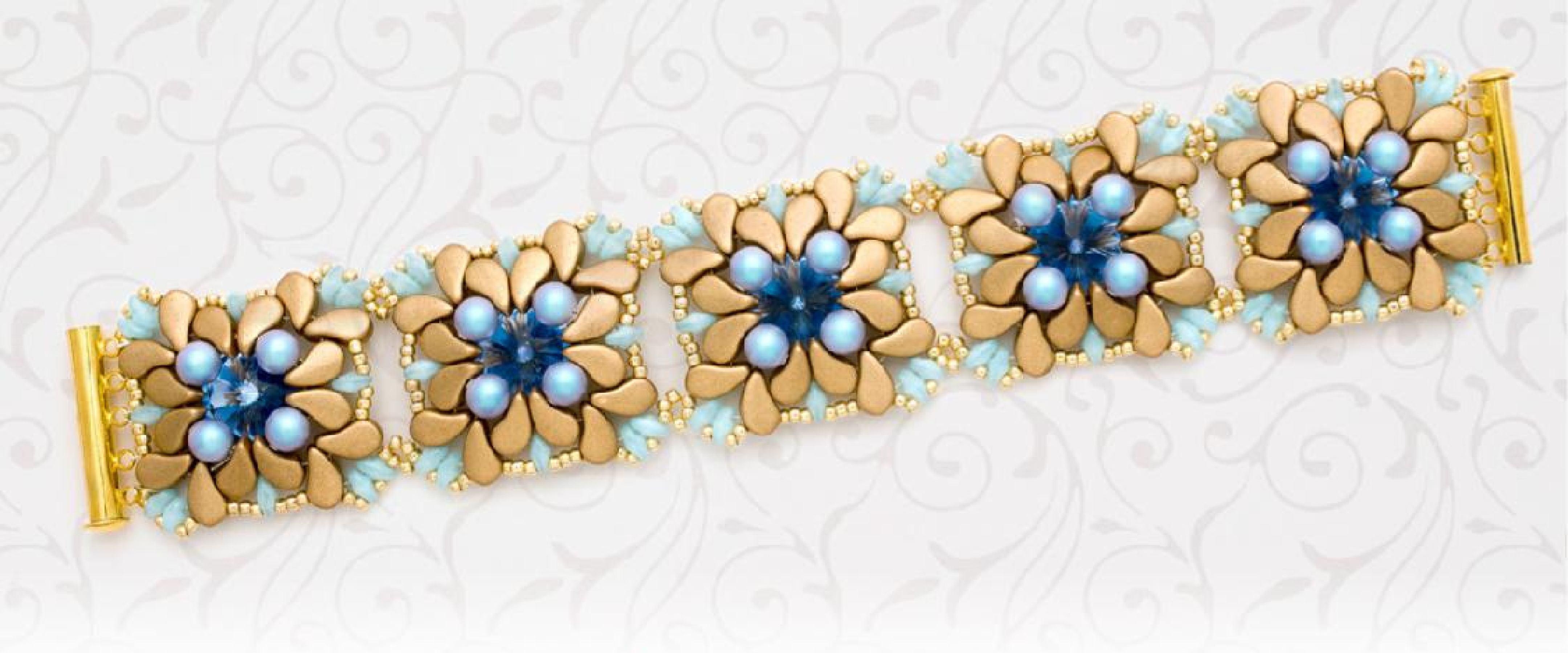

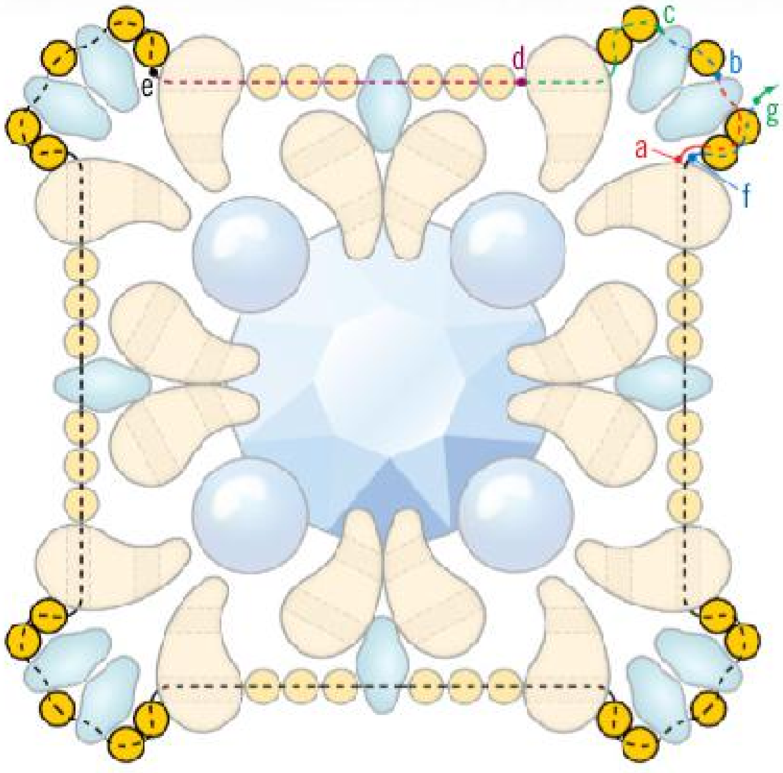

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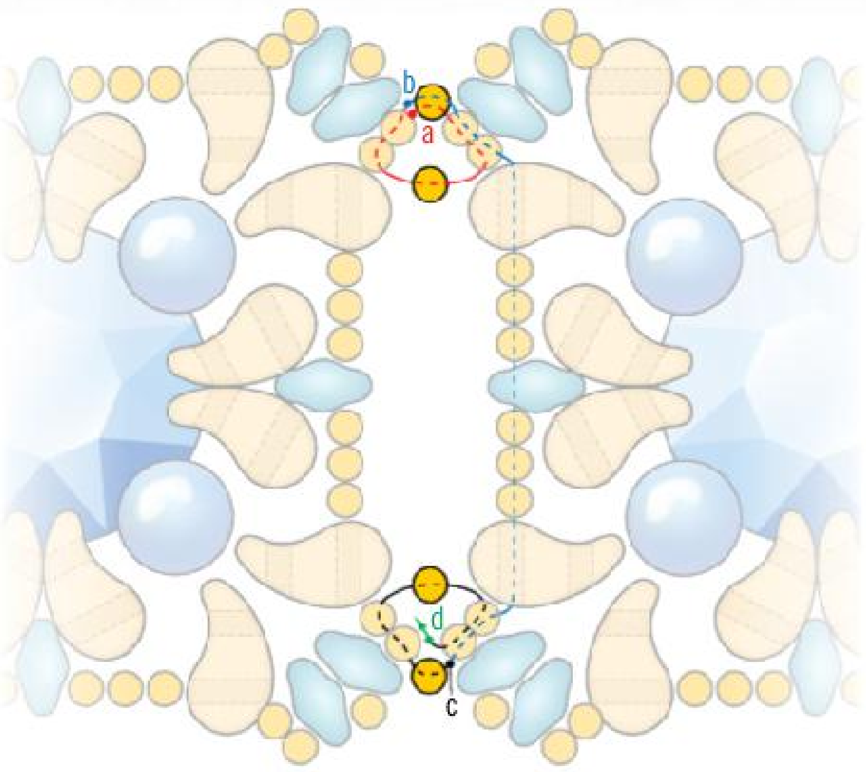

FIGURE 6

through the open hole of the adjacent SuperDuo **(d–e)**.

5) Pick up three 11ºs, and sew through the open hole of the next Paisley Duo **(e–f)**.

6) Pick up two SuperDuos, and sew through the open hole of the following Paisley Duo **(f–g)**. Pick up three 11ºs, and sew through the open hole of the next SuperDuo **(g–h)**. Pick up three 11ºs, and sew through the open hole of the following Paisley Duo **(h–i)**. Repeat these stitches twice **(i–j)**. Pick up two SuperDuos, and sew through the open hole of the next Paisley Duo **(j–k)**. Pick up three 11ºs, and sew through the following five beads to exit the next Paisley Duo **(k–l)**.

7) Pick up two 11ºs, and sew through the open hole of the next SuperDuo **(figure 5, a–b)**. Pick up an 11º, and sew through the open hole of the following SuperDuo **(b–c)**. Pick up two 11ºs, and sew through the next Paisley Duo **(c–d)**. Continue through the next eight beads as shown **(d–e)**. Repeat these stitches three times to complete the round **(e–f)**, and continue through the first two 11ºs added in this round **(f–g)**. Set the component aside without ending the threads.

8) Repeat steps 1–7 to make four more components for a 7¾-in. (19.7 cm) bracelet including ½ in. (1.3 cm) for the clasp, but start with a 6-in. (15 cm) tail instead of a 10-in. (25 cm) tail. End the tails on these components when complete. On the last component, do not continue through the last two 11ºs in the final stitch.

ASSEMBLY

1) Place the first component with the 10-in. (25 cm) tail on the left side of your work surface with the working thread positioned at the top-right corner. Place a second component (not the last component created with the working thread exiting the Paisley Duo) to the right with the working thread in the top-right corner.

2) With the working thread of the first component, pick up an 11º, and sew through the corresponding two 11ºs on the adjacent component. Pick up an 11º, and continue through the two 11ºs your thread exited at the start of this step **(figure 6, a–b)**. Retrace the thread path to reinforce the connection (not shown in the photo for clarity), and sew through the beadwork as shown to exit the two 11ºs on the opposite edge **(b–c)**.

3) Work as in step 2 to connect the other edge of the components **(c–d)**, and end the thread.

4) Continue working in the same manner to attach the remaining three components, making sure to end with the last component created with the working thread exiting the Paisley Duo in the top right corner.

Instructions continued on page 57

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Instructions continued from page 55

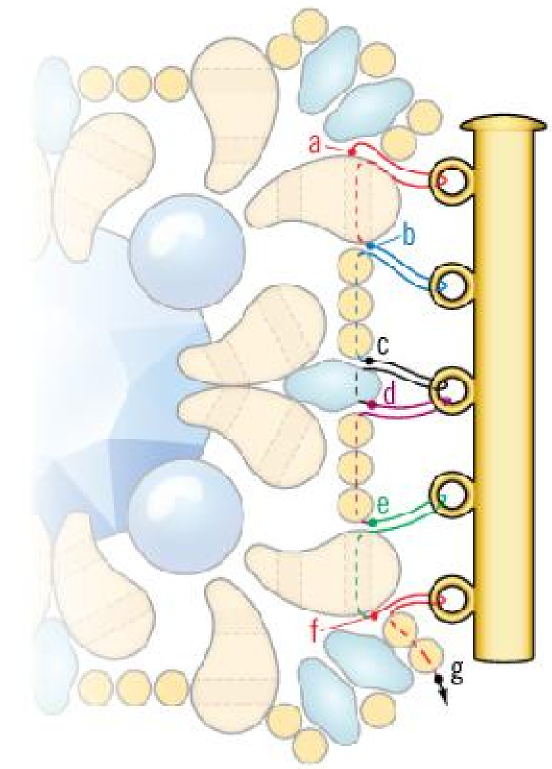
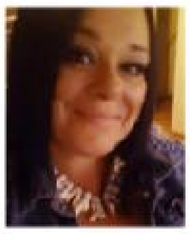


FIGURE 7

CLASP

1) With the working thread of the last component, sew through the end loop of the clasp, and continue back through the same Paisley Duo **(figure 7, a–b)**. Sew through the next loop in the clasp, and continue through the following three 11°s **(b–c)**. Sew through the third loop in the clasp, and continue through the next SuperDuo **(c–d)**. Sew through the third loop in the clasp again, and continue through the following three 11°s **(d–e)**. Sew through the fourth loop in the clasp, and continue through the next Paisley Duo **(e–f)**. Sew through the last loop in the clasp, and continue through the following two 11°s **(f–g)**. Sew around the closest thread bridge, retrace the thread path to reinforce the clasp connection, and end this thread.

2) Using the tail on the first component, work as in step 1 to attach the other half of the clasp to the opposite end, and end the thread. **B&B**



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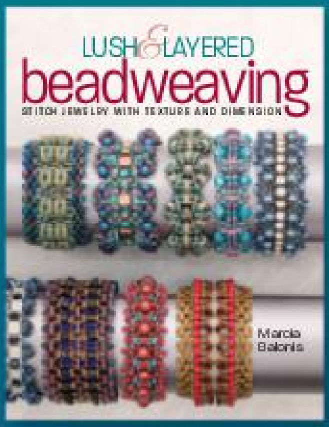
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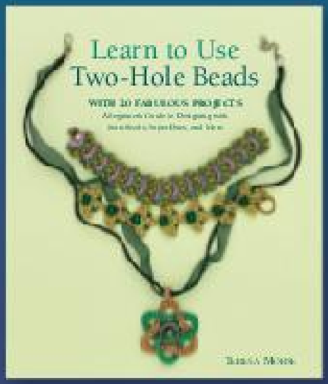
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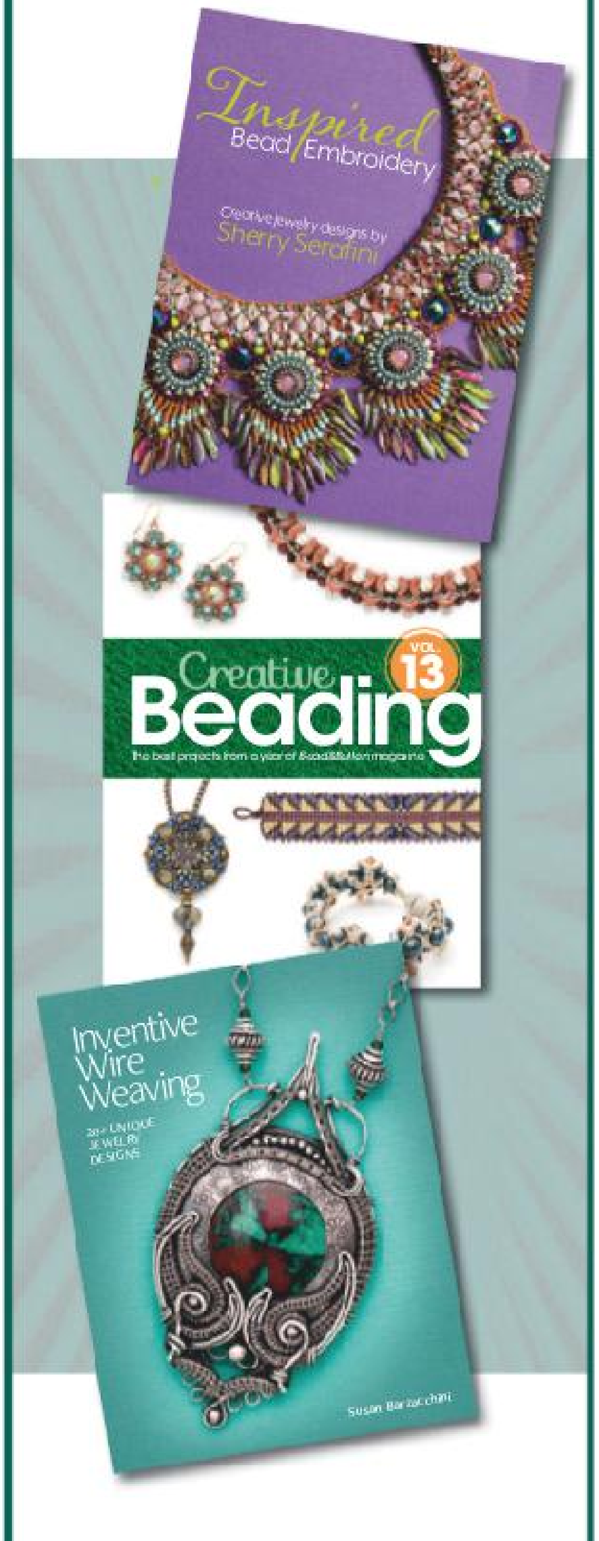

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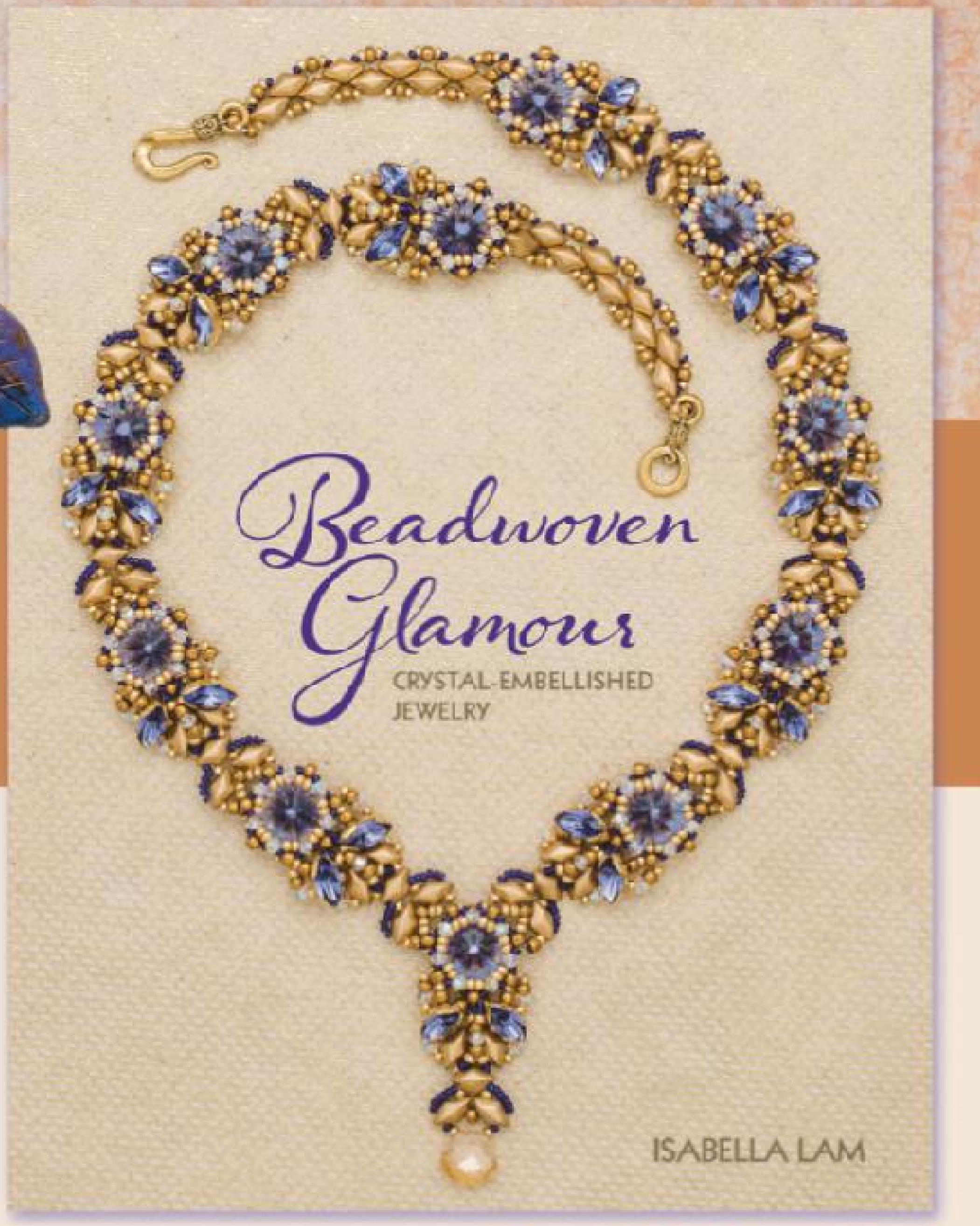
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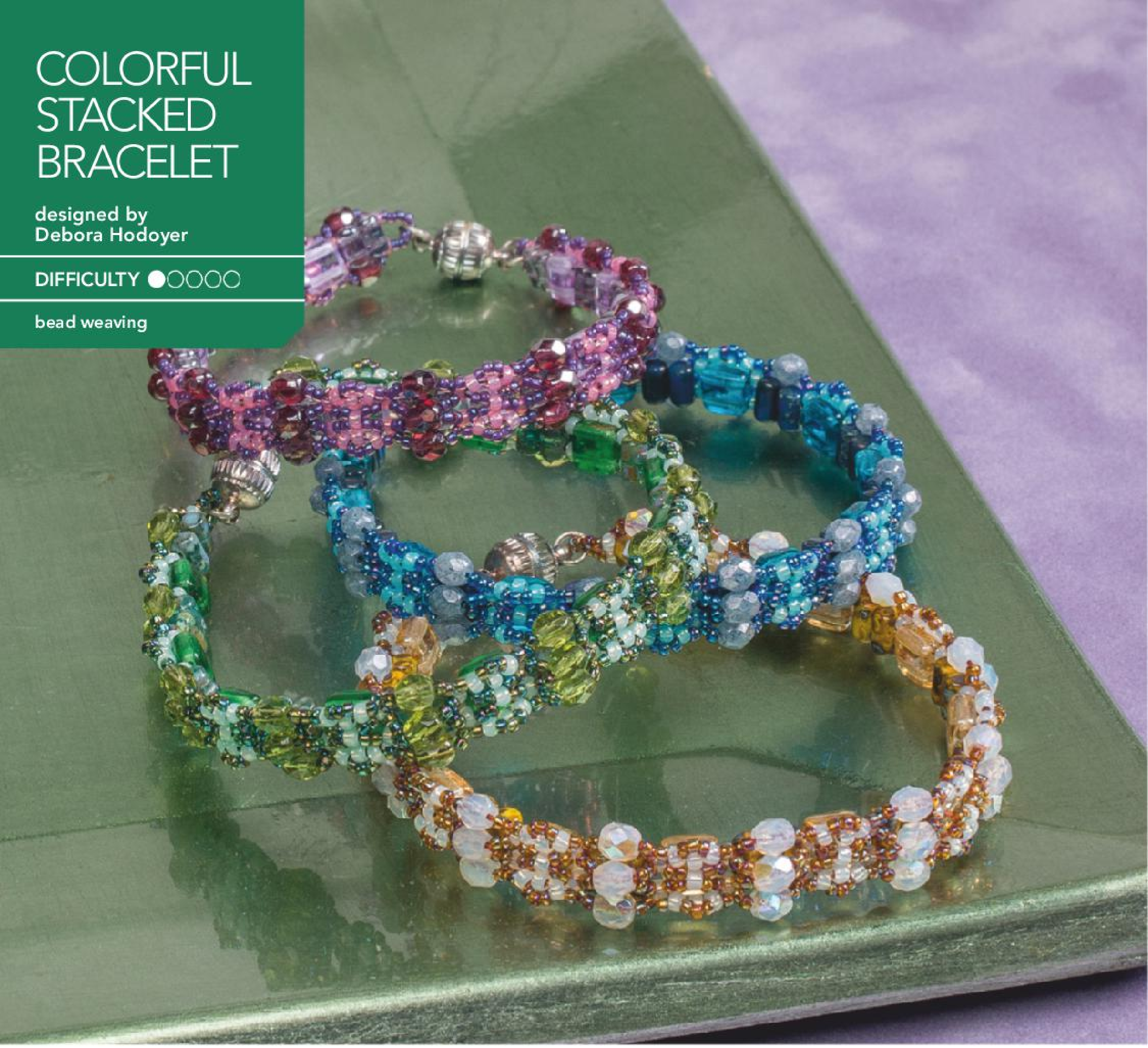


Rullas and tiles pave the way as fire-polished beads take the spotlight in this stackable bracelet.

BASE

1) On a comfortable length of thread, attach a stop bead, leaving a 6 in. (15 cm) tail. Pick up a repeating pattern of an 11º seed bead, two Rulla beads, an 11º, and a tile bead, 11 times **(figure 1, a–b)**, then pick up an 11º and two Rullas **(b–c)**, for an 8-in. (20 cm) length bracelet allowing ⅝ in. (1.6 cm) for the clasp.

sizing To increase or decrease the length of the bracelet, adjust the number of repeats in the pattern from 11 to the desired number.

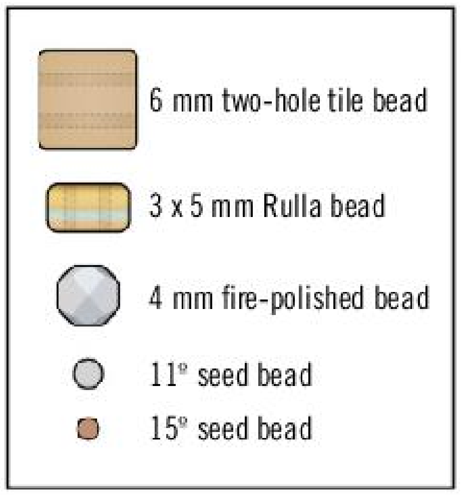
2) Pick up an 11º, eight 15º seed beads, and an 11º, and sew back through the open hole of the last two Rullas to form an end loop **(c–d)**.

3) Pick up an 11º, and sew through the open hole of the next tile **(figure 2, a–b)**. Pick up an 11º, and sew through the open hole of the following two Rullas **(b–c)**. Repeat these stitches for the remainder of the base **(c–d)**.

4) Pick up an 11º and eight 15ºs, and sew through the first 11º added in step 1 to form the other end loop **(d–e)**.

EMBELLISHMENT

1) Pick up two 15ºs, a 4 mm fire-polished bead, and two 15ºs, cross over the two Rullas, and sew through the next 11º on the opposite edge **(figure 3, a–b)**. Pick up two 15ºs, an 11º, and two 15ºs, cross over the tile, and sew through the following 11º on the opposite edge **(b–c)**. Repeat these stitches for the remainder of the base **(c–d)**. Continue through the next 10 beads in the end loop **(d–e)**.



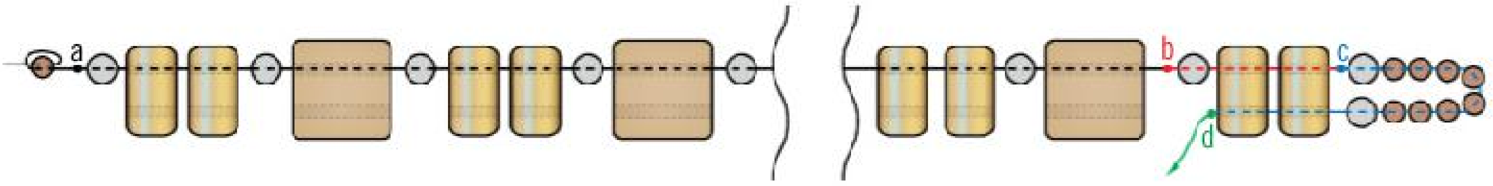


FIGURE 1

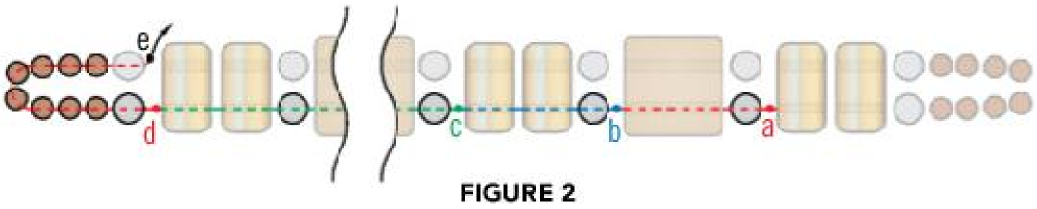


FIGURE 2

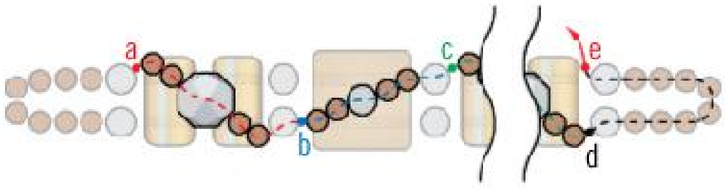


FIGURE 3

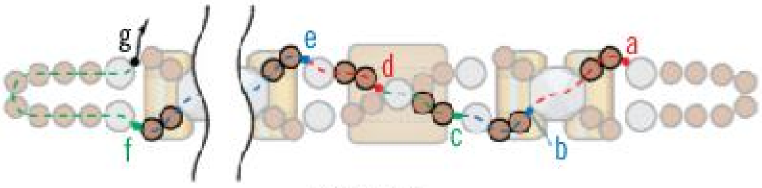


FIGURE 4

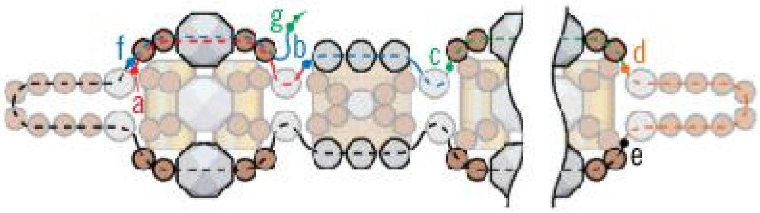


FIGURE 5

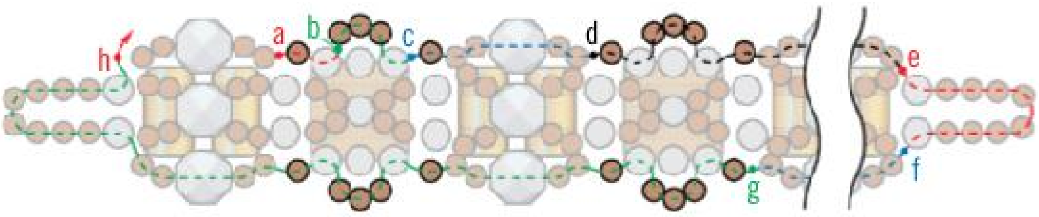


FIGURE 6

materials

white/topaz bracelet 8 in. (20 cm)

- **11** 6 mm CzechMates two-hole tile beads (transparent topaz iris luster)
- **24** 3 x 5 mm Rulla beads (opaque yellow picasso)
- **36** 4 mm fire-polished beads (matte crystal AB)
- **2 g** 11º seed beads (Toho 2100, silver-lined white opal)
- **3 g** 15º seed beads (Toho 177, transparent smokey topaz AB)
- **1** 8 mm magnetic ball clasp
- **2** 4 mm jump rings
- beading thread, One-G Nylon thread, or C-lon, size D (in a color to match beads)
- beading needles, #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- attaching a stop bead
- ending and adding thread
- opening and closing jump rings

2) Pick up two 15ºs, and sew through the next fire-polished bead **(figure 4, a–b)**. Pick up two 15ºs, and sew through the following unembellished 11º **(b–c)**. Pick up two 15ºs, and sew through the next 11º **(c–d)**. Pick up two 15ºs, and sew through the following unembellished 11º **(d–e)**. Repeat these stitches for the remainder of the base **(e–f)**. Sew through the next 10 beads in the end loop **(f–g)**.

3) Pick up two 15ºs, a fire-polished bead, and two 15ºs, and sew through the next 11º **(figure 5, a–b)**. Pick up three 11ºs, and sew through the following 11º **(b–c)**. Repeat these stitches for the remainder of the base **(c–d)**, and sew through the end loop **(d–e)**.

4) Repeat step 3 to embellish the other edge **(e–f)**. Continue through the next two 15ºs, the fire-polished bead, and two 15ºs on the outside edge **(f–g)**.

5) Pick up a 15º, and sew through the next 11º **(figure 6, a–b)**. Pick up three 15ºs, skip the next 11º, and sew through the following 11º **(b–c)**. Pick up a 15º, and sew through the next two 15ºs, fire-polished bead, and two 15ºs **(c–d)**. Repeat these stitches for the remainder of the base **(d–e)**, and continue through the beads in the end loop **(e–f)**.

6) Sew through the next two 15ºs, fire-polished bead, and two 15ºs on the outside edge **(f–g)**. Repeat step 5 for this edge **(g–h)**. End the working thread. Remove the stop bead and end the tail.

CLASP

Attach a jump ring to half of the clasp and an end loop. Repeat for the other end of the bracelet. **B&B**

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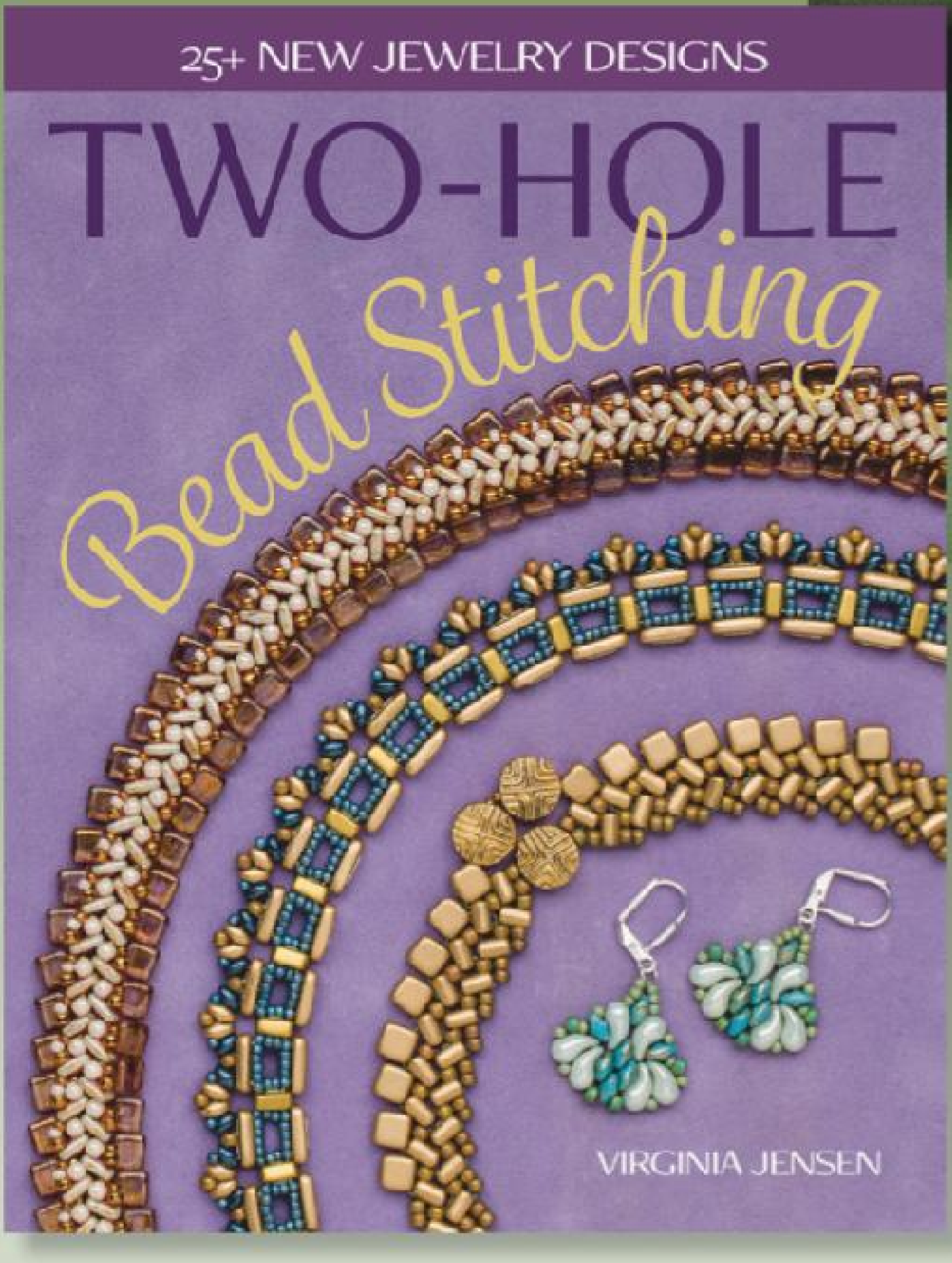
crownofstones.etsy.com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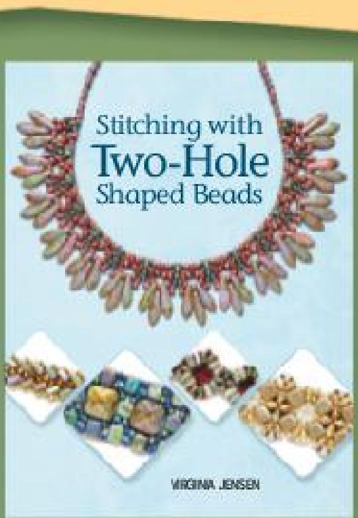
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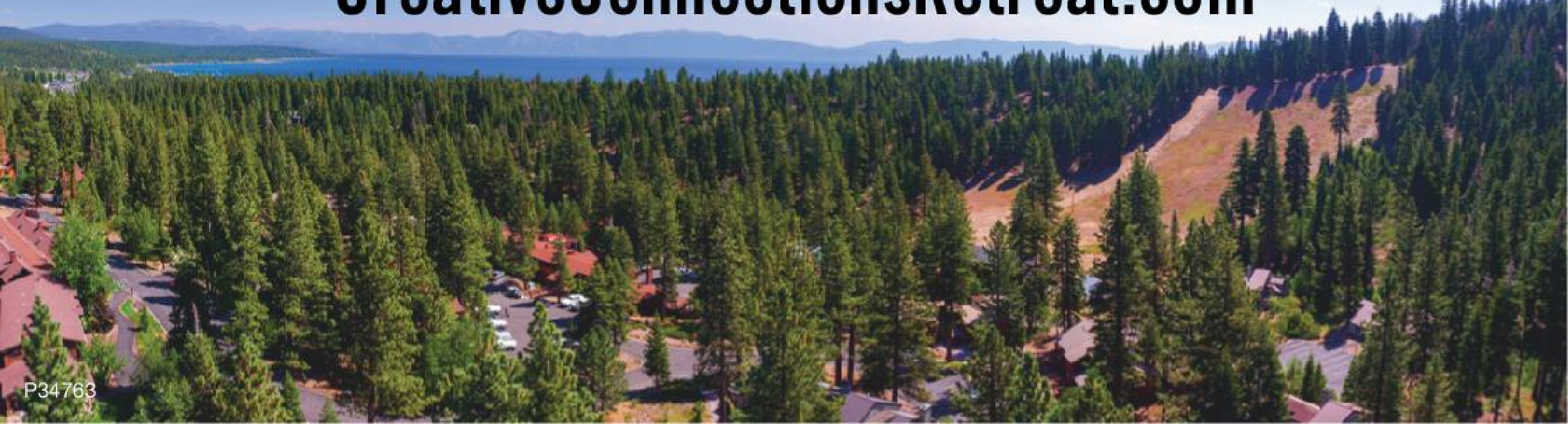

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NEW COLUMN

Silver insight: This metal might surprise you

by Renée Newman

Old silver beads worn by villagers in India for their currency value and adornment. Bead strands courtesy of Pankaj Arts. Photo by Renée Newman.

Starting in this issue of *Bead&Button*, Renée Newman will dive into a gem or jewelry subject, and deliver details on history, common practices, and terminology. In this installment, she helps us finish out our 25th anniversary — the silver anniversary — with silver-related topics.

Say the word "silver," and your thoughts might drift to clasps and chains. But there is a richer pool of insight linked to this precious metal. I hope you enjoy reading about this essential metallic element.

ANCIENT LORE AND MORE

Many cultures have associated silver with the moon. It has symbolized wealth and prosperity, and is said to intensify the spiritual and healing powers of gems. In India, villagers have worn silver beads (see image, above) not only for their spiritual powers and ornamentation, but also for financial security since silver can easily be converted to cash.

After Europeans arrived in the Americas, so much silver was mined in Central and South America that the value attached to silver fell sharply. This led to the conversion of most monetary systems to the gold standard.

CURRENT PRACTICES

Today Mexico, Peru, China, Russia, Poland, Chile, Bolivia, Australia, and the United States are the leading producers of silver. Native American Indians are noted for their silver and turquoise jewelry. The primary source of silver is its recovery as a by-product of lead, copper, gold, or zinc production.

Pure silver is too soft for most jewelry use, so it is often alloyed with other metal(s). Copper is normally preferred because it improves the metal's hardness and durability without detracting from the bright shine characteristic of silver. However, even alloyed silver does not provide settings as secure as those of white gold, platinum, and palladium alloys because the tensile strength of sterling silver is lower. As a result, when securing expensive gems, it's wise to avoid silver prong settings. Bezel settings and platinum prong settings are more secure.

Native American Indian sterling silver and turquoise earrings stamped on the back "Chimney Butte." Jewelry & photo courtesy Sandy Schor & Co.

BREAKING NEWS

Before August 16, 2018, the U.S. Federal Trade Commission, "FTC," required that all silver products have a fineness of at least 900 parts per 1000, "PPT." The new FTC guidelines removed the thresholds for silver and allow products less than 900 PPT to be sold as silver as long as an equally conspicuous accurate PPT designation immediately precedes the silver term (for example, "750 silver"). The revised FTC Guides retain the 900 PPT threshold for "coin silver" and the 925 PPT threshold for "sterling silver" (section 23.5 of the revised FTC Guide). The 10-karat threshold for gold was also removed.

NEW PRODUCTS

Because of changes in the silver threshold, U.S. manufacturers are starting to create new silver alloys with less silver than 900 PPT. In Europe, alloys with 80%, 83%, and 87.5% are used and are called European or Continental silver. An alloy popular in the Far East uses 90% silver and 10% zinc.

In Peru, a high percentage of jewelry is made with alloys of 95% pure silver and stamped 950. Flatware and hollowware in France have been made out of 950 silver, and some silversmiths in the silver center of Taxco, Mexico, have used 950 silver alloys. Occasionally when people see the 950 stamp, they assume that the metal is platinum. Look for "pt" or "plat" next to the "950" stamp to determine if it's a platinum stamp. In Israel, filigree is traditionally done with 960 wire.

SELLERS TAKE NOTE

If you sell jewelry containing sterling silver, it is to your advantage to have a 925-fineness stamp on it. It elevates the status of your jewelry and helps prevent shoppers from assuming that your silver jewelry is base metal. When jewelry is stamped with a quality mark, it must also have a trademark (see "Terms to Know," below).

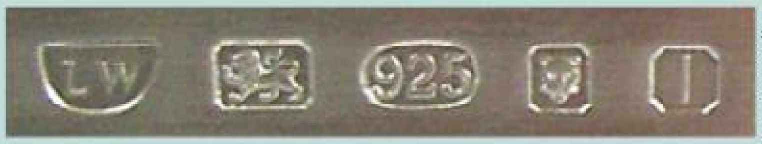
SILVER SUMMARY

Prestigious jewelers have offered silver jewelry for decades; nevertheless, before 2008 when gold prices began to skyrocket, silver was generally positioned to compete with fashion jewelry, rather than fine jewelry in gold, platinum, and palladium. Today, high-end necklaces and diamond rings are sometimes made of silver. A few manufacturers who used to sell only gold jewelry are now also selling jewelry made of silver. It is the whitest, brightest, and most reflective jewelry metal. It has always been considered precious, and its high malleability and ductility make it ideal for jewelry making. B&B

Renée Newman, GG, BA, MA is a gemologist, lecturer, and author of 13 books on jewelry and gems. Her books are used worldwide as sales-training tools and references for jewelers, dealers, and appraisers. Find them online at JewelryAndBeadingStore.com and ReneeNewman.com.

[>] For more on Renée Newman, visit Facet-Jewelry.com, including a lively interview.

TERMS TO KNOW



British Hallmark. Photo by Louise Walker

A **quality mark** is a set of numbers, letters, or symbols stamped on metal to indicate its type and content. For example, "925" means silver with a fineness of 925 parts per thousand. Karat and fineness marks are quality marks.

A **trademark** indicates the manufacturer, importer or seller of an item (whoever stands behind its quality mark). In the United States, trademarks must be registered with the Patent and Trademark Office, and trademarked items must have a quality mark.

A **hallmark** is a guarantee of precious metal quality by official independent testing that includes the maker's mark, assay office mark, and metal type and purity. The term refers to the Goldsmith's Hall in London, which has overseen the marking of silver in England since 1339.

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What's in a name? That which we call a gram?

by Katie M. Salatto

I remember gathering the materials for my first beaded project. Going into it, I assumed the hardest part would be learning the stitches themselves. Boy was I in for a surprise when I found out that most beads are measured by gram. Grams? What's in a gram?! Throughout the years, I either overbought or underbought beads. Overbuying led to overspending and over-stashing. Underbuying led to additional trips to the bead store, only to find my beads were out of stock. Well, I finally have this bead-buying thing down and want to share my knowledge with you. I created this handy-dandy chart of the most commonly used beads to arm you with the smallest number of beads per gram by type and size. As you use it, keep in mind that different finishes can make the same size bead weigh more or less. For example, Permanent Finish, metallic, and matte finishes weigh more (meaning fewer beads per gram), whereas other finishes weigh less and therefore have more beads per gram. I hope this chart will help you to avoid my past frustrations. Make a copy to take with you the next time you go to the store. Happy simplified shopping!

ONE-HOLE BEADS

Bead type	Size	# of beads per gram
Bugle	3 mm	83
Bugle	6 mm	36
Cube	1.5 mm	90
Cube	2 mm	46
Cube	3 mm	21
Cube	4 mm	10
Demi	11º	181
Demi	8º	72
Demi	6º	27
Dragon Scale	1.5 x 5 mm	24
Drops	3.4 mm	18
Finial half-hole	2 mm	44
Gekko	3 x 5 mm	16
Hex cut	11º	109
Hex cut	8º	40
Magatama	3 mm	31
Magatama	4 mm	12
Magatama	4 x 7 mm	8
Miyuki Delica	15º	325
Miyuki Delica	11º	185
Miyuki Delica	10º	98
Miyuki Delica	8º	30
O-beads	3.8 x 1 mm	35
par Puca, Minos	2.5 x 3 mm	20
Preciosa Pellet	4 x 6 mm	5
Preciosa Pip	5 x 7 mm	13
Prong	3 x 6 mm	10
Seed bead	15º	241
Seed bead	11º	100
Seed bead	8º	38
Seed bead	6º	12
Toho Aiko	11º	187
Triangle	11º	72
Triangle (rounded)	10º	52
Triangle	8º	25

one-hole beads

TWO-HOLE BEADS		
Bead type	**Size**	**# of beads per gram**
CzechMates 2-hole Diamond	4 x 6 mm	11
CzechMates Bar	3 x 6 mm	14
CzechMates Crescent	4 x 10 mm	8
CzechMates Triangles	6 mm	9
DiamonDuo	5 x 8 mm	7
DiamonDuo Mini	4 x 6 mm	12
DropDuo	3 x 6 mm	13
ES-O	5 mm	10
GemDuo	5 x 8 mm	7
Infinity	3 x 6 mm	12
Infinity	4 x 8 mm	8
Kites	9 x 5 mm	5
MiniDuo	2 x 4 mm	21
Nib Bit	6 x 5 mm	5
Paisley Duo	8 x 5 mm	4
par Puca, Amos	5 x 8 mm	7
par Puca, Ios	5.5 x 2.5 mm	9
par Puca, Kheops	6 x 6 x 3 mm	7
par Puca, Kos	6 x 3 mm	7
par Puca, Paros	7 x 4 mm	6
par Puca, Samos	5 x 7 mm	4
par Puca, Super Kheops	6 x 6 x 5 mm	4
par Puca, Tino	4 x 10 mm	4
Preciosa Pressed Twins	5 x 2.5 mm	16
Round DropDuo	5 x 7 mm	6
Rulla	3 x 5 mm	7
Silky (Mini)	5 mm	5
Silky (Full)	6 mm	3
StormDuo	7 x 3 mm	8
Super 8	2.2 x 4.7 mm	35
SuperDuo	2.5 x 5 mm	12
Tango	6 mm	7
Tila (Quarter)	5 x 1.2 mm	46
Tila (Half)	5 x 2.3 mm	25
Tila (Full)	5 mm	11
Zorro	6 x 5 mm	5

MULTI-HOLE BEADS		
Bead type	**Size**	**# of beads per gram**
CzechMates Beams	3 x 10 mm	6
CzechMates Quadra Tiles	6 mm	7
Emma	3 x 6 mm	8
Trinity	3 x 6 mm	9
Trinity	4 x 8 mm	4

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The heart and soul of Huichol beading

A heritage exploration of an age-old beading style.

by Katie M. Salatto

If you appreciate nature or delight in sporting brightly colored jewelry, then you may enjoy Huichol beading as much as I do. It's fun to create your own take on traditional Huichol patterns. It is also important to understand the origins of the designs and the deeper meaning behind them because, as you will discover, Huichol art is not meant to be haphazardly created or consumed.

SYMBOLIC HISTORY

The Huichol (pronounced wee-CHOL) people of the high Sierra Madre mountains in Mexico are a small but resilient tribe. They are the direct descendants of the Aztecs, and they survived the Spanish invasion of 1530. Today, their society faces many challenges which include: religion being passed down orally, elders dying, modern-day schools encouraging children to give up on their ancestral backgrounds, encroachment on sacred land, poverty, and disease. Against all odds, they have kept their culture alive and vibrant through their art.

Huichol artist Cilau Valadez was quoted in *Cultural Survival* magazine as saying, "Through our artwork we are able to express a visual aspect of our stories, since [they] are told in our native language and people are not able to understand them unless we put them in visual forms." He further explained in *Vallarta Lifestyles* that, "This is a writing system. In the same way Mayas and Aztecs had their own writing methods, we have this one, based on symbols and colors with a deep meaning for our community. This is a way to preserve our stories and beliefs."

The Huichol people have a significant bond with nature, which can be seen in the motifs they use. They survive in a very rugged terrain where harvesting can be nearly impossible. The way they farm is deeply spiritual. Even today, they try to manipulate the weather by holding ceremonial rain dances to ask the gods for assistance.

This traditionally-decorated gourd showcases some of the elaborate designs and vibrant colors that Huichol artists use in their work.

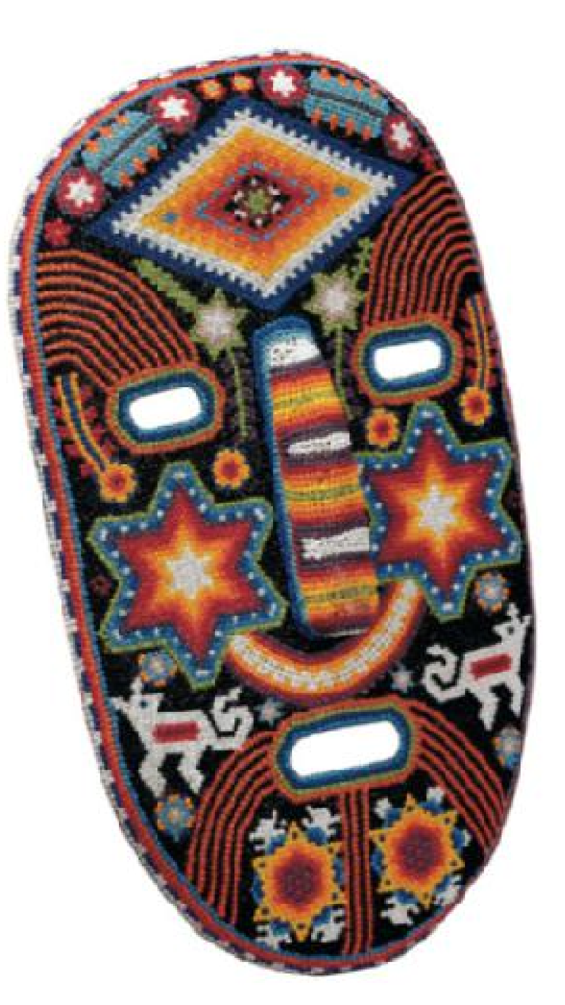
They also partake in an annual trek to Wirikuta, a sacred place of healing. Here, a shaman performs a peyote ritual (not the stitch, but the spineless cactus plant used to make tea with mind-altering attributes). The shaman speaks to the heavens and relays the messages he receives back to his people. The Huichol people paint their faces and dance by firelight to connect with the cosmos and "see with their hearts."

Valadez went on to describe in *Cultural Survival* that, "…long before we were here, our creators, Grandfather Fire, Grandmother Growth, Father Sun, the Rain Mothers, Elder Brother Deer, Brother Wind, and other universal spiritual forces created the [Huichol] universe. [We] believe that it is our sacred obligation to be the caretakers of our creators." One way they do this is by depicting crops, animals, the galaxy, and religious symbols in their art.

Traditional Huichol beadwork features opaque beads with slightly irregular shapes for an organic feel. Before the Spanish invasion, early Huichol artisans used natural materials for their art which included clay, stone, bone, wood, seeds from plants, and vegetable dyes. Brighter colors were introduced after the invasion, because the Spanish imported glass beads.

THE HUICHOL TODAY

Tourism contributes to the Huichol's livelihood; however, it can be a double-edged sword. While selling their art generates income, it also has commercialized their culture. Most Huichol artists value the spiritual meaning behind their art more than the money they make from selling it. Purchasing copies or imitations of their work neither directly benefits them nor does it properly depict their symbolism. As Valadez asserts in *Cultural Survival*, "[Our] artwork is not only central to our culture's economy, it is also keeping our traditional techniques and symbolism alive, and at the same time we are providing beauty to Mexico."



Decorated masks, called "kukas," emulate the face-paint worn during sacred Huichol ceremonies.

The most beneficial pieces to purchase include yarn paintings, jewelry, prayer bowls, and masks. Jewelry is customarily woven out of circular netting stitches or peyote. You will typically see geometric designs, flowers, plants, or animals represented. Every Huichol artist has his or her own personal style, which makes purchasing their work very enjoyable. **B&B**

Learning opportunities

- Check out a chart of symbols at FacetJewelry.com to unravel what they mean. Have fun incorporating them into some of your work.
- Try a Huichol-inspired project from the June 2004 issue of *Bead&Button* magazine (purchase back issues online at JewelryAndBeadingStore.com).
- Learn more about the Huichol people and their art, at thehuicholcenter.org.
- To purchase art that will directly benefit the Huichol people, visit novica.com/mexico.

Cilau Valadez, a prolific Huichol artist.

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